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BIBLIOTHECA

SPENCERIANA,

CONTAINING PART OF

THE CASSANO LIBRARY,

BOOKS ADDED,

AND

A GENERAL INDEX.

V. 7.

BIBLIOTHECA

SPENCERIANA,

CONTAINING PART OF

THE CASSANO LIBRARY,

BOOKS ADDED,

AND

A GENERAL INDEX.

V. 7.

A

DESCRIPTIVE CATALOGUE

OF THE

Books printed in the Fifteenth Century,

LATELY FORMING PART OF THE LIBRARY OF

THE DUKE DI CASSANO SERRA,

AND NOW THE PROPERTY OF

GEORGE JOHN EARL SPENCER, K. G.

WITH

A GENERAL INDEX OF AUTHORS AND EDITIONS

CONTAINED IN THE PRESENT VOLUME,

AND IN THE BIBLIOTHECA SPENCERIANA AND

ÆDES ALTHORPIANÆ.

BY THE REVEREND

THOMAS FROGNALL DIBDIN, F.R.S. S.A.

LIBRARIAN TO HIS LORDSHIP.

LONDON:

PRINTED FOR THE AUTHOR BY WILLIAM NICOL,

Shakspeare Press,

AND SOLD BY PAYNE AND FOSS, AND R. H. EVANS,

PALL-MALL.

1823.

ASTOR LIBRARY

PREFACE.

For the fourth and *last* time I present myself to the Public, as connected with the magnificent Library, the treasures of which are in part disclosed in the present and six preceding volumes. The Noble Owner of these treasures might have been well satisfied in setting all competition at defiance, even before he had made himself master of the Collection, which now, under the title of THE CASSANO LIBRARY, for the first time,* claims the public attention. But his zeal, taste, and liberal spirit, in the prosecution of that pursuit to which he has devoted the last *thirty-five* years of his life, forbade him to decline the acceptance of an offer, by which the riches of his Collection might be said to be increased even to repletion.

In the years 1819-20, during his Lordship's tour on the Continent, THE DUKE DI CASSANO SERRA, a nobleman highly distinguished at Naples for his ardour and perseverance in book-collecting—proposed to him the purchase of his own (the Duke's) Collection. Such a proposition, although sufficiently

* That is to say, in any *descriptive* form: as the Duke printed a short catalogue of little more than the mere titles of his books in 1807, and Giustiniani availed himself of the treasures of his library in his account of the early Neapolitan Press in 1793, 4to.

tempting of itself, would not have been complied with, but for the opportunity, afforded in consequence, of strengthening some of the more defective classes of books in his Lordship's Collection; among which, were those relating to the early *Neapolitan Press*. Yet, even on this score, the temptation would not have been sufficiently strong, had not the Duke's Library contained the far-famed, and long-desired, edition of HORACE, printed at Naples in 1474, by *Arnoldus de Bruxella*. * As there is no other known copy of this extraordinary book, its acquisition may be considered of the very first importance.

But the earlier productions of the Neapolitan Press included also another important edition of a Classic, of hardly less rarity and value: namely, that of TERENCE, printed by *Riessinger, without date*, but probably not later than 1471.† Of this impression, there is not only no other copy in this country, but the only known copy of it abroad, which was inspected by me, at *Stuttgart*,‡ is imperfect. The other works, printed by Riessinger and Arnoldus de Bruxella, and to be found in this collection, are also of considerable consequence; especially as relating to the early laws and customs of the kingdoms of Sicily and Naples.§ The productions of Riessinger were usually edited by *Francisco Tuppo*, a man of acknowledged celebrity; and whose edition of ÆSOP (described in the third and following pages) is yet one of the rarest and most desirable volumes of the fifteenth century. But the *Philocolo* of BOCCACCIO, of the date of 1478, || is perhaps

* A particular description of this edition will be found at p. 55, post.

† See page 116, post.

‡ See the *Bibliographical Tour*, vol. iii. p. 140.

§ See post; pp. 6, 20, 39, 59, 67, 102, 145.

|| See p. 23, post.

the rarest specimen of their united labours. Nor is the PETRARCH of 1477, printed by *Arnoldus de Bruxella*,* to be much less distinguished for its rarity.

The name of *Moravus* deservedly stands high in the early annals of the Neapolitan Press. The Duke's Collection (as the ensuing pages demonstrate) contained the greater part of the rarer works of that beautiful Printer, including many splendid specimens of books of devotion, &c.—and among the rarer *Italian Classics*, his edition of DANTE, of the date of 1477,† may be especially noticed. The greater number of the works printed in the *Monastery of S. Jacopo di Ripoli*, at Florence, will be also found described in the following pages; while that exceedingly rare, if not unique, impression of the Decameron of BOCCACCIO, noticed in the previous volume, (pp. 299-302) and apparently printed at the same press,‡ renders *this* class of books, in the Library of his Lordship, almost complete. Meanwhile it may not be irrelevant to notice the very rare edition of the *Philocolo* of the same Author, of the date of 1472, by a Florentine printer, who is supposed (but erroneously) to have been a descendant of Peter Schoiffher of Mentz.§ It may be questioned whether two other copies are known in this country. But while the rarer editions of early Italian Classics come under

* See page 174, post.

† See page 44, post.

‡ The types, as before observed, have certainly a resemblance to many of the works printed in a roman character, which issued from the same monastic press: but would the monks venture upon such a work as the Decameron of Boccaccio? And are we not led to believe that the rarity of early impressions of the Decameron has proceeded from the destruction of them, instituted by the zeal of the monks, with Savonarola at their head?

§ See page 138, post.

discussion, this notice of them must not be dismissed without the express mention of the PETRARCH of 1471, printed by LAVER, and that of 1473, executed by Zarotus:* books, which are now, almost for the first time, incorporated in the pages of English Bibliography. With these, and with many others, to be found in the GENERAL INDEX of the whole seven volumes, the Noble Owner may challenge competition even with the finest public library in Europe.

A word or two remains to be said respecting the acquisitions, found in the Cassano Collection, to the rare specimens of printing at *Rome;* and among these, the edition of JUVENAL, printed by *Ulric Han* in his smallest letter, and beyond a doubt the *editio princeps* of the author—claims the foremost place, both for intrinsic and extrinsic value.† It is the only copy of the edition which has ever found its way into this country; and with the exception of the copy in the Magliabecchi Library, and another in that of Count d'Elci at Florence, there is no other known copy of it abroad. These pages also contain evidence of the possession of two *other* editions of the *same* poet, of almost equal rarity; namely, that by *Gering*, without date (but probably not later than 1471) and that by *Guldinbeck* in 1474.‡ If, to such acquisitions, we add, not only all the *other* rare editions of the *same* poet, but ALL the rare editions of the other ROMAN POETS, (and particularly those of *Virgil*, *Horace*, and *Ovid*) it may

* See pages 82-5; 173.

† See it particularly described at page 163, post. Of other rare productions, by the SAME PRINTER, there will be found descriptions of the first *Roman Missal* of 1475, UPON VELLUM: and the early *Statutes of the City of Rome*, probably printed in 1467: see pages 113-165.

‡ See pp. 65; 160.

be fairly asked, in what collection, either existing, or as having existed, will there be found such a series of the earlier and more precious editions of the ANCIENT CLASSICS?

Rich as was the THEOLOGICAL department, in the first volume of the *Ædes Althorpianae*, it will be found, on consulting the latter pages of the present volume, that the riches of that department have increased. And when the careful reader consults the divisions of Theology, such as BIBLES, TESTAMENTS, the PENTATEUCH, and GOSPELS, in the General Index, he will want no additional stimulus to be convinced of the unrivalled collection of the SACRED TEXT, which the libraries of London and Althorp contain.

It must not however be supposed, that the ensuing Collection exhibits the *whole* of the CASSANO LIBRARY. A great number of rare and costly books was disposed of, by auction,* as comprehending duplicates of *less* desirable condition, while others were *retained* as being of a preferable condition.

On thus taking a final leave of these magnificent and truly precious productions, of which the description has occupied nearly *three thousand pages*, (including the present or 7th volume) I might be allowed to indulge a feeling of no ordinary or irrational triumph; were not that feeling embittered, in some measure, by a consideration of the caprice of public taste, and of the poverty of public patronage.† At the termin-

* See page 203, post.

† It will not be easily forgotten, that, on the publication of the first *three* volumes of this work, and when it was in an *incomplete* state, the price of it rose suddenly, and unaccountably, much beyond that at which it was brought before the public. But, when the fourth volume appeared, rendering it complete, as far as it went, with a

ation of nine years labour (more or less diversified, or interrupted) upon ONE WORK, of which I will fearlessly predict its duration for the ordinary limits of human

GENERAL INDEX, the price *fell* even considerably below what was given for the three preceding volumes. I only state this fact—to be registered among "*the Curiosities of Literature*"—without offering any other remark than what is above submitted.

Among the Criticisms, to which so copious a bibliographical work was subjected, *abroad*, (for, at home, there has been no review of it worth particular mention) that written (as I understand) by M. EBERT, Librarian of the Royal Library at Dresden, is among the most elaborate and minute. I have never seen it; nor do I indeed *know* of its existence. But, from other specimens of M. Ebert's critical skill, about to be adduced, I should suspect it to betray no small portion of ignorance of the English character, as well as language, together with a plentiful sprinkling of personal malevolence.

Two years ago, appeared the first volume (it having been previously published in parts) of Mr. Ebert's *Allgemeines Bibliographisches Lexicon*, in 4to.: which has continued in progress, and extended as far as the word PHAEDRUS;—that portion of it being recently published. This work is doubtless entitled to very great praise, on the ground of diligence and research: but when the author claimed for himself something like a total exemption from the errors with which he freely taxed his contemporaries, he necessarily provoked an examination into his pretensions; and a friend undertook * to point out a few errors in one article only (ARTHUR) of Mr. Ebert's supposed faultless performance. The German critic was not slow to retort.

In the same Lexicon, where my humble performances are duly marshalled under the letter D, the Reviewer displays a pretty strong disposition to under-rate what comes under his notice. I can forgive his depreciation of the *Bibliographical Decameron*, because it is evident that he is wholly divested of graphical taste, and impervious to the sallies of harmless mirth. Titles and colophons are the constant food upon which he feeds. The *Bibliotheca Spenceriana* might therefore have been more to his liking; but even this work is coldly dismissed, although his references (and of course his obligations) to it, in the pages of the Lexicon, are manifest and numerous.

* In the London Magazine, for August, 1820, p. 161-3.

fame — the principal consolation left me, is, the conviction that my time and occupations have been honestly and usefully devoted. When the STUDY of BIBLIOGRAPHY shall be more generally cultivated, its uses will be more generally acknowledged. It will be found to rank among those branches of antiquarian research, which are as conducive to correct taste, and useful intelligence, as any other; nor can *that* department of

But all this may pass. It is on other ground that I here come forward to meet M. Ebert. In a critical Journal, called the *Hermes*, there appeared a most elaborate review, by him, of my *Bibliographical, Antiquarian, and Picturesque Tour;* and of which the very commencement shews the spirit in which it was undertaken. It is the vulgar language of a prejudiced mind. Yet even this might be forgiven —for the sake of the very pains-taking analysis of the contents of the three volumes: an analysis, however, wholly unenlivened by one pleasant remark, and divested of all traits of a dispassionate judgment. But it is towards the conclusion of it, that the true spirit of the Dresden Critic betrays itself. M. Ebert forgets the text of the tourist, and not only launches his invectives against the honest and ardent spirit of book enterprise, by which he was actuated, but calls upon his countrymen to close the doors of their public and private libraries against the intrusive curiosity of the English! He then follows it up, by a sneer of triumph — defying "any of the English Philologists, now living, to make use of an Editio Princeps with so much advantage and acumen as their Beck, Hermann, or Schneider!"

I shall leave Messrs. Elmsley, Gaisford, Blomfield, and Monck, to meet this charge; and to unhorse the infatuated man who makes it. My business more immediately concerns what follows. M. Ebert has the absurdity to continue thus: "Or, let us be told, what real advantage has accrued to learning from the SPENCER LIBRARY, which has been extolled even to satiety — or the collections of other English BIBLIOMANES? Not even so much as to enable the nation, otherwise so mercantile and speculative, to produce a *Manuel du Libraire* of its own, of which, from their constant buying, they are hourly in need."! The former part of this sentence is impertinent; the latter part, nugatory. A *Manuel du Libraire* does not depend upon national

Literature be considered mean or unprofitable, which has been dignified by the publications of such writers as MORHOF and FABRICIUS . . names, that rank among the most eminent of those of foreign bibliographers.

But mixed as may be my feelings, on a reflection of this nature, they are, in another point of view, gratifying and pure. I have done every thing in my power, to establish, on a firm foundation, the celebrity of a LIBRARY, of which the remembrance can only perish with every other record of individual fame. I will say nothing of the high and honourable character of its NOBLE OWNER, either in his public or private capacity; but I may be permitted to remark, that, it is even possible for the names of COLBERT and HARLEY to be forgotten, as Ministers, while they will be for ever remembered as Collectors of MANUSCRIPTS and PRINTED BOOKS.

THOMAS FROGNALL DIBDIN.

Kensington, May 1, 1823.

support, but upon individual courage and diligence. Were it effected, would not want a rapid and prosperous sale.

But the indirect imputation upon THAT LIBRARY, of which a faithful account is now before the public, is as ungenerous as it is false. The books of its Noble Owner, are open to the critical and *constant* inspection of any scholar, who comes to his Lordship in that unquestionable shape, in which alone, he can, and ought, to be admitted within the precincts of so valuable a Repository: and the testimonies of those, who have enjoyed this privilege, are decisive proofs of the facility with which it may be acquired.

SUPPLEMENT;

CONTAINING

THE BOOKS

FROM THE

CASSANO LIBRARY.

THE

CASSANO LIBRARY.

1. ÆSOPI VITA ET FABULÆ: PER RINUCIUM. Lat. *Printed by Zarotus at Milan.* 1474. Quarto.

THIS is the second edition of the *Latin* version of Æsop, and the *first* from the press of *Zarotus;* of which Saxius appears to have been ignorant. The second edition of Zarotus is particularly described in the *Bibl. Spencer.* vol. i. p. 228-9, where will be found the same metrical colophon as appears in the present. I apprehend this to be a very rare book. This copy contains a gratuitous ornament of a water colour drawing of Æsop, of a somewhat ancient aspect—and not divested of character—which precedes the first page of the *Life.* The impression is entirely destitute of numerals, signatures, and catchwords. A full page contains 27 lines, and the entire impression 50 leaves: of which the first 27 are devoted to the life of the author. Beneath the verses, above alluded to, is the colophon, thus:

Impſſit Mli Antoni' Zarot' pmenſis Mcccclxxiiii.

With the exception of a few soiled leaves, this is not only a large but desirable copy. In red morocco binding.

2. ÆSOPUS. Lat. & Ital. *Printed at Naples.* 1485. Folio.

The editor was the celebrated FRANCISCO DEL TUPPO. I have always considered this book to be the most elegant specimen extant of the early Neapolitan press. It abounds with wood-cuts; which however are rather remarkable for the imposing consequence of the arabesque frame-work, in which they are inclosed, than for the truth, beauty, or spirit of the subjects within. The Duke di Cassano has given an elaborate account of this rare and elegant book, by copying the whole of

Tuppo's Introductory Address to Gailano, Count de Fundi. He tells us however, in the prefix to this transcription, that Tuppo, a Jurisconsult, and Under-Secretary of State to Ferdinand King of Arragon, applied himself, as did many other learned men of that time, to the direction of the press—and especially of that of Reissinger. He then mentions this impression—distinguished not less for the general elegance and magnificence of its typographical execution, than for the quantity and singularity of the wood-cut embellishments, the elegance of the version, and the quantity of historical notices interwoven in the allegories.' The Duke passes no opinion respecting the *present* book being the performance of Riessinger's press, which I do *not* imagine it to be; for, at this moment, I cannot recollect any book, printed by Riessinger, which exhibits so elegant an aspect. It remains to describe the copy under consideration.

On the recto of the first leaf, begins the address of Tuppo, concluding on the reverse of the same leaf. A proheme, followed by a Latin life of Æsop, follows on the recto of the ensuing leaf. The biography, alternately Latin and Italian, interspersed with large coarse wood-cuts, occupies 41 leaves exclusively of the first leaf. On the recto of the 41st leaf is the Latin colophon, in two lines of capital letters. Then a blank leaf. Next commence the Fables—accompanied by what are called Tropologia et Allegoria. The first page exhibits a large, handsome, arabesque border, with a jet black background. The subjects of the fables are represented by wood-cuts, within a more slender frame-work, having, at top, upon a black ground, generally, the subject of Hercules and Antæus — or Samson and the Lion. After the Moral or Allegory, comes sometimes an 'historical confirmation,' and sometimes a confirmation by way of contemporaneous example—i. e., '*Confirmatio Exemplaris:*'—consult the apologues of the *Wolf and the human bust*, and the *Pie and the Peacocks:* the latter of which, illustrated by the 'example' or anecdote of Marino de Marzano, son of I. A. de Marzano, Duke de Sessa, is not a little amusing. On the reverse of the 122nd leaf of the Fables, the colophon is thus:

FRANCISCI TVPPI PARTHENOPEI VTRIVSQVE IURIS disertissimi studiosissimique in uitam Esopi fabulatoris læpidissimi philosophique clarissimi traductio materno sermone fidelissima: & in eius fabulas allegoriæ cū exemplis antiquis modernisque finiunt fœliciter . Im-

pressæ Neapoli sub Ferdinando Illustrissimo Sapientissimo atq: Iustissimo in Siciliæ Regno triumphatore. Sub Anno Domini M . CCCC . LXXXV. Die XIII. Mensis Februarii

FINIS DEO GRATIAS

A table, or list of the fables, occupies the recto of the following and last leaf. In the whole, 166 leaves. This was the Crevenna copy, and was sold at the sale of that library for 396 francs. Its chief merit is its size; in colour, and in frequent and unaccountably capricious defacing of the lines, it had but secondary pretensions to a fine book till restored and rebound in red morocco by C. Lewis. The Duke di Cassano concludes his account of this book by warm eulogies upon the credit it confers upon the early press at Naples. It has of late become very uncommon.

3. ÆSOPI FABULÆ HISTORIATÆ. Lat. & Ital. *Without Date or Place, &c.* Quarto.

The present is doubtless one of the numerous reprints of Æsop, with the Italian version of Zucchi, and is printed at *Florence*, or *Venice*, towards the end of the xvth century. For an account of the parent impression of Zucchi's version, consult the *Bibl. Spencer*. vol. i. p. 228-237; and for specimens of the style of art, with which some of the wood-cuts in this edition are executed, the reader may not object to turn over the leaves of the *Bibliogr. Decameron*, vol i. p. 190-4. The cuts, on the recto of sign. E. i, and on the reverse of F iii, will be found at page 193 of the work last quoted. The central composition of the title-page is only similar to what is seen at p. 191. Here, this cut is surrounded by an arabesque border. The signatures, A to H, run in eights: H has 4 leaves, including a blank leaf. The impression ends at line 30 of H iii rev.: having, beneath, the word 'Finis.' This is a fair sound copy; recently bound in red morocco.

4. ALBERTUS MAGNUS. DE ARTE BENE MORIENDI. *Printed by A. de Bruxella.* 1476. Quarto.

A neatly printed tract, of 26 leaves, having 24 lines in a page. The colophon, in 3 leaves, is on the reverse of the last leaf. In calf binding.

5. Albertus Magnus. De Virtutibus Herbarum, Lapidum, &c. *Printed by Antonio Gonteri, Naples.* 1493. Quarto.

The editions of this work are innumerable; and the present, of trifling comparative value, finds a place in this library simply as a specimen of the printer. This small book is printed in double columns, in the black letter, upon signatures *a*, *b*, and *c*: but a viij appears to be wanting: b has viij leaves, but c has only three printed ones: having the colophon, in 4 lines, at bottom of c iij, reverse. In recent calf binding.

6. Albertus Leo Baptista. De Re Ædificatoria. *Printed by Nicolo Lorenzo.* 1485. Folio.

An interesting prefatory address to Lorenzo de Medici, by Politian, commences the volume on the reverse of the first leaf. On signature a i, recto, the text begins. The signatures to z, &, ɔ, and ꝯ, are in eights: with the exception of e and p,—as the register, on the reverse of the last leaf, indicates. The author died before the publication, and the work was produced (and patronised by Lorenzo de Medici), at the instigation of his brother Bernard. What is uncommon, in books of this period, there are *catchwords* on some of the reverses of the leaves. The present is a sound, fair copy, in respectable old calf binding.

7. Alexandro Antonio (de) Lectura Codicis Justiniani. *Printed by Riessinger.* 1474. Folio.

The Duke di Cassano, as might have been expected, treasured this volume exceedingly, on account of the singularity of the subscription—and his friend, the Padre Sterzinger, favoured him with some remarks thereupon — which confirmed the rarity and worth of the volume. The text itself, necessarily, from the nature of the subject, is at present of minor importance. The prefix, on the recto of the first leaf, is thus: 'Reportata Clarissimi Vtrivsqve Juris Interpretis Domini Antonii De Alexandro Svper. II. C. In Florenti Studio Partenopeo Sub Avreo Secvlo et Avgvsta Pace Ferdinandi Sicilie Jerusalem et Vngarie Regis Invictissimi. Anno. M. CCCC. LXXIII. The work is

printed in double columns, in the second size roman type of Riessinger, and a full page contains 56 lines. In the whole, according to the Duke di Cassano, 223 leaves. On the reverse of the 222nd leaf, beneath the printer's name—in large lower-case gothic letters—is the following remarkable colophon:

'Finis huius utilissime lecture ordinarie Codic. IVSTINIANI ALMANI In florenti studio Neapolitano impresse per exp[er]tissimuꝫ ac claruꝫ Sixtum Riessinger Almanum qui inter sua adversa floret viret atque claret Nec perfidos maliuolos ac uersutos existimat maiora perficiet ad gloriaꝫ eterni Dei Et felicitatem Ferdinandi Regis patrie Et licet non miniis 'appareat ornata Attamen claret decisionibus et singularibus iurium ciuilis et poli ut lector studendo doctissimus perfici poterit mendisque caret naꝫ summis uigiliis et laboribus fideliter correcta est per Franciscum Tuppi Partenopēsem tanti clarissimi utriusque iuris Interpretis Antonii de alexandro leguꝫ perule* inter trecentos studentes minimus Qui una cū fido sodali Sixto hāc preclaraꝫ et lucidam lecturā d ppriis sumptibus sumpserūt Finieruntq; XXI. Die Mensis Februarii Anni M.CCCC.LXXIIII. Feliciter. Amen.' The register is below. We must suppose this colophon to have been written by Tuppo. It is doubtless most interesting, and excites a strong feeling in favour of Riessinger—and of admiration of his professional labours. The present copy is one of the finest volumes from the Cassano Collection. Its condition is, in every respect, perfect. In russia binding by C. Lewis.

8. ALEXANDRO MAGNO. VITA, &c. Ital. *Printed by Riching, at Naples.* 1476. Quarto.

A table occupies the first 6 leaves. Then the prefix, on the recto of the 7th—'Cōmenza el libro del nascimento de la uita cō li grandissimi fatti: & della morte infortunata de Alexandro magno.' The text occupies 91 leaves. There are neither numerals, signatures, nor catch-words. On the recto of the 91st leaf:

Finito Neapoli ꝑ maistro Ber
toldo Riching de argentina A
di : xii : agosto : M : cccc : lxxvii :

Lord Spencer has observed, in the fly-leaf of this copy, that the 'reference in Panzer's Index, should be vol. iv. 370 (folio print 37), at which page an account of this book will be found, taken from Giustiniani, page 50, which see. Panzer had not seen Giustiniani's work till

* Sic.

ation of nine years labour (more or less diversified, or interrupted) upon ONE WORK, of which I will fearlessly predict its duration for the ordinary limits of human

GENERAL INDEX, the price *fell* even considerably below what was given for the three preceding volumes. I only state this fact—to be registered among "*the Curiosities of Literature*"—without offering any other remark than what is above submitted.

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In the same Lexicon, where my humble performances are duly marshalled under the letter D, the Reviewer displays a pretty strong disposition to under-rate what comes under his notice. I can forgive his depreciation of the *Bibliographical Decameron*, because it is evident that he is wholly divested of graphical taste, and impervious to the sallies of harmless mirth. Titles and colophons are the constant food upon which he feeds. The *Bibliotheca Spenceriana* might therefore have been more to his liking; but even this work is coldly dismissed, although his references (and of course his obligations) to it, in the pages of the Lexicon, are manifest and numerous.

* In the London Magazine, for August, 1820, p. 161-3.

fame — the principal consolation left me, is, the conviction that my time and occupations have been honestly and usefully devoted. When the STUDY of BIBLIOGRAPHY shall be more generally cultivated, its uses will be more generally acknowledged. It will be found to rank among those branches of antiquarian research, which are as conducive to correct taste, and useful intelligence, as any other; nor can *that* department of

But all this may pass. It is on other ground that I here come forward to meet M. Ebert. In a critical Journal, called the *Hermes*, there appeared a most elaborate review, by him, of my *Bibliographical, Antiquarian, and Picturesque Tour;* and of which the very commencement shews the spirit in which it was undertaken. It is the vulgar language of a prejudiced mind. Yet even this might be forgiven —for the sake of the very pains-taking analysis of the contents of the three volumes: an analysis, however, wholly unenlivened by one pleasant remark, and divested of all traits of a dispassionate judgment. But it is towards the conclusion of it, that the true spirit of the Dresden Critic betrays itself. M. Ebert forgets the text of the tourist, and not only launches his invectives against the honest and ardent spirit of book enterprise, by which he was actuated, but calls upon his countrymen to close the doors of their public and private libraries against the intrusive curiosity of the English! He then follows it up, by a sneer of triumph — defying "any of the English Philologists, now living, to make use of an Editio Princeps with so much advantage and acumen as their Beck, Hermann, or Schneider!"

I shall leave Messrs. Elmsley, Gaisford, Blomfield, and Monck, to meet this charge; and to unhorse the infatuated man who makes it. My business more immediately concerns what follows. M. Ebert has the absurdity to continue thus: "Or, let us be told, what real advantage has accrued to learning from the SPENCER LIBRARY, which has been extolled even to satiety — or the collections of other English BIBLIOMANES? Not even so much as to enable the nation, otherwise so mercantile and speculative, to produce a *Manuel du Libraire* of its own, of which, from their constant buying, they are hourly in need."! The former part of this sentence is impertinent; the latter part, nugatory. A *Manuel du Libraire* does not depend upon national

Literature be considered mean or unprofitable, which has been dignified by the publications of such writers as MORHOF and FABRICIUS . . names, that rank among the most eminent of those of foreign bibliographers.

But mixed as may be my feelings, on a reflection of this nature, they are, in another point of view, gratifying and pure. I have done every thing in my power, to establish, on a firm foundation, the celebrity of a LIBRARY, of which the remembrance can only perish with every other record of individual fame. I will say nothing of the high and honourable character of its NOBLE OWNER, either in his public or private capacity; but I may be permitted to remark, that, it is even possible for the names of COLBERT and HARLEY to be forgotten, as Ministers, while they will be for ever remembered as Collectors of MANUSCRIPTS and PRINTED BOOKS.

THOMAS FROGNALL DIBDIN.

Kensington, May 1, 1823.

support, but upon individual courage and diligence. Were it effected, would not want a rapid and prosperous sale.

But the indirect imputation upon THAT LIBRARY, of which a faithful account is now before the public, is as ungenerous as it is false. The books of its Noble Owner, are open to the critical and *constant* inspection of any scholar, who comes to his Lordship in that unquestionable shape, in which alone, he can, and ought, to be admitted within the precincts of so valuable a Repository: and the testimonies of those, who have enjoyed this privilege, are decisive proofs of the facility with which it may be acquired.

SUPPLEMENT;

CONTAINING

THE BOOKS

FROM THE

CASSANO LIBRARY.

THE

CASSANO LIBRARY.

1. ÆSOPI VITA ET FABULÆ: PER RINUCIUM. Lat. *Printed by Zarotus at Milan.* 1474. Quarto.

THIS is the second edition of the *Latin* version of Æsop, and the *first* from the press of *Zarotus;* of which Saxius appears to have been ignorant. The second edition of Zarotus is particularly described in the *Bibl. Spencer.* vol. i. p. 228-9, where will be found the same metrical colophon as appears in the present. I apprehend this to be a very rare book. This copy contains a gratuitous ornament of a water colour drawing of Æsop, of a somewhat ancient aspect—and not divested of character—which precedes the first page of the *Life.* The impression is entirely destitute of numerals, signatures, and catchwords. A full page contains 27 lines, and the entire impression 50 leaves: of which the first 27 are devoted to the life of the author. Beneath the verses, above alluded to, is the colophon, thus:

Impſſit Mli Antoni' Zarot' ꝓmensis Mcccclxxiiii.

With the exception of a few soiled leaves, this is not only a large but desirable copy. In red morocco binding.

2. ÆSOPUS. Lat. & Ital. *Printed at Naples.* 1485. Folio.

The editor was the celebrated FRANCISCO DEL TUPPO. I have always considered this book to be the most elegant specimen extant of the early Neapolitan press. It abounds with wood-cuts; which however are rather remarkable for the imposing consequence of the arabesque frame-work, in which they are inclosed, than for the truth, beauty, or spirit of the subjects within. The Duke di Cassano has given an elaborate account of this rare and elegant book, by copying the whole of

Tuppo's Introductory Address to Gailano, Count de Fundi. He tells us however, in the prefix to this transcription, that Tuppo, a Jurisconsult, and Under-Secretary of State to Ferdinand King of Arragon, applied himself, as did many other learned men of that time, to the direction of the press—and especially of that of Reissinger. He then mentions this impression—distinguished not less for the general elegance and magnificence of its typographical execution, than for the quantity and singularity of the wood-cut embellishments, the elegance of the version, and the quantity of historical notices interwoven in the allegories.' The Duke passes no opinion respecting the *present* book being the performance of Riessinger's press, which I do *not* imagine it to be; for, at this moment, I cannot recollect any book, printed by Riessinger, which exhibits so elegant an aspect. It remains to describe the copy under consideration.

On the recto of the first leaf, begins the address of Tuppo, concluding on the reverse of the same leaf. A proheme, followed by a Latin life of Æsop, follows on the recto of the ensuing leaf. The biography, alternately Latin and Italian, interspersed with large coarse wood-cuts, occupies 41 leaves exclusively of the first leaf. On the recto of the 41st leaf is the Latin colophon, in two lines of capital letters. Then a blank leaf. Next commence the Fables—accompanied by what are called Tropologia et Allegoria. The first page exhibits a large, handsome, arabesque border, with a jet black background. The subjects of the fables are represented by wood-cuts, within a more slender frame-work, having, at top, upon a black ground, generally, the subject of Hercules and Antæus — or Samson and the Lion. After the Moral or Allegory, comes sometimes an 'historical confirmation,' and sometimes a confirmation by way of contemporaneous example—i. e., '*Confirmatio Exemplaris:*'—consult the apologues of the *Wolf and the human bust*, and the *Pie and the Peacocks:* the latter of which, illustrated by the 'example' or anecdote of Marino de Marzano, son of I. A. de Marzano, Duke de Sessa, is not a little amusing. On the reverse of the 122nd leaf of the Fables, the colophon is thus:

FRANCISCI TVPPI PARTHENOPEI VTRIVSQVE IURIS disertissimi studiosissimique in uitam Esopi fabulatoris læpidissimi philosophique clarissimi traductio materno sermone fidelissima: & in eius fabulas allegoriæ cū exemplis antiquis modernisque finiunt fœliciter . Im-

pressæ Neapoli sub Ferdinando Illustrissimo Sapientissimo atq: Iustissimo in Siciliæ Regno triumphatore. Sub Anno Domini M . CCCC . LXXXV. Die XIII. Mensis Februarii

FINIS DEO GRATIAS

A table, or list of the fables, occupies the recto of the following and last leaf. In the whole, 166 leaves. This was the Crevenna copy, and was sold at the sale of that library for 396 francs. Its chief merit is its size; in colour, and in frequent and unaccountably capricious defacing of the lines, it had but secondary pretensions to a fine book till restored and rebound in red morocco by C. Lewis. The Duke di Cassano concludes his account of this book by warm eulogies upon the credit it confers upon the early press at Naples. It has of late become very uncommon.

3. ÆSOPI FABULÆ HISTORIATÆ. Lat. & Ital. *Without Date or Place, &c.* Quarto.

The present is doubtless one of the numerous reprints of Æsop, with the Italian version of Zucchi, and is printed at *Florence*, or *Venice*, towards the end of the xvth century. For an account of the parent impression of Zucchi's version, consult the *Bibl. Spencer*. vol. i. p. 228-237; and for specimens of the style of art, with which some of the wood-cuts in this edition are executed, the reader may not object to turn over the leaves of the *Bibliogr. Decameron*, vol i. p. 190-4. The cuts, on the recto of sign. E. i, and on the reverse of F iii, will be found at page 193 of the work last quoted. The central composition of the title-page is only similar to what is seen at p. 191. Here, this cut is surrounded by an arabesque border. The signatures, A to H, run in eights: H has 4 leaves, including a blank leaf. The impression ends at line 30 of H iii rev.: having, beneath, the word 'Finis.' This is a fair sound copy; recently bound in red morocco.

4. ALBERTUS MAGNUS. DE ARTE BENE MORIENDI. *Printed by A. de Bruxella.* 1476. Quarto.

A neatly printed tract, of 26 leaves, having 24 lines in a page. The colophon, in 3 leaves, is on the reverse of the last leaf. In calf binding.

5. Albertus Magnus. De Virtutibus Herbarum, Lapidum, &c. *Printed by Antonio Gonteri, Naples.* 1493. Quarto.

The editions of this work are innumerable; and the present, of trifling comparative value, finds a place in this library simply as a specimen of the printer. This small book is printed in double columns, in the black letter, upon signatures *a*, *b*, and *c*: but a viij appears to be wanting: b has viij leaves, but c has only three printed ones: having the colophon, in 4 lines, at bottom of c iij, reverse. In recent calf binding.

6. Albertus Leo Baptista. De Re Ædificatoria. *Printed by Nicolo Lorenzo.* 1485. Folio.

An interesting prefatory address to Lorenzo de Medici, by Politian, commences the volume on the reverse of the first leaf. On signature a i, recto, the text begins. The signatures to z, &, ɔ, and ⁊, are in eights: with the exception of e and p,—as the register, on the reverse of the last leaf, indicates. The author died before the publication, and the work was produced (and patronised by Lorenzo de Medici), at the instigation of his brother Bernard. What is uncommon, in books of this period, there are *catchwords* on some of the reverses of the leaves. The present is a sound, fair copy, in respectable old calf binding.

7. Alexandro Antonio (de) Lectura Codicis Justiniani. *Printed by Riessinger.* 1474. Folio.

The Duke di Cassano, as might have been expected, treasured this volume exceedingly, on account of the singularity of the subscription—and his friend, the Padre Sterzinger, favoured him with some remarks thereupon—which confirmed the rarity and worth of the volume. The text itself, necessarily, from the nature of the subject, is at present of minor importance. The prefix, on the recto of the first leaf, is thus: 'Reportata Clarissimi Vtrivsqve Juris Interpretis Domini Antonii De Alexandro Svper. II. C. In Florenti Studio Partenopeo Sub Avreo Secvlo et Avgvsta Pace Ferdinandi Sicilie Jerusalem et Vngarie Regis Invictissimi. Anno. M. CCCC. LXXIII. The work is

printed in double columns, in the second size roman type of Riessinger, and a full page contains 56 lines. In the whole, according to the Duke di Cassano, 223 leaves. On the reverse of the 222nd leaf, beneath the printer's name—in large lower-case gothic letters—is the following remarkable colophon:

'Finis huius utilissime lecture ordinarie Codic. IVSTINIANI ALMANI In florenti studio Neapolitano impresse per exp[er]tissimuꝫ ac claruꝫ Sixtum Riessinger Almanum qui inter sua adversa floret viret atque claret Nec perfidos maliuolos ac uersutos existimat maiora perficiet ad gloriaꝫ eterni Dei Et felicitatem Ferdinandi Regis patrie Et licet non miniis 'appareat ornata Attamen claret decisionibus et singularibus iurium ciuilis et poli ut lector studendo doctissimus perfici poterit mendisque caret naꝫ summis uigiliis et laboribus fideliter correcta est per Franciscum Tuppi Partenopēsem tanti clarissimi utriusque iuris Interpretis Antonii de alexandro leguꝫ perule* inter trecentos studentes minimus Qui una cū fido sodali Sixto hāc preclaraꝫ et lucidam lecturā d ppriis sumptibus sumpserūt Finieruntq; XXI. Die Mensis Februarii Anni M.CCCC.LXXIIII. Feliciter. Amen.' The register is below. We must suppose this colophon to have been written by Tuppo. It is doubtless most interesting, and excites a strong feeling in favour of Riessinger—and of admiration of his professional labours. The present copy is one of the finest volumes from the Cassano Collection. Its condition is, in every respect, perfect. In russia binding by C. Lewis.

8. ALEXANDRO MAGNO. VITA, &c. Ital. *Printed by Riching, at Naples.* 1476. Quarto.

A table occupies the first 6 leaves. Then the prefix, on the recto of the 7th—'Cōmenza el libro del nascimento de la uita cō li grandissimi fatti: & della morte infortunata de Alexandro magno.' The text occupies 91 leaves. There are neither numerals, signatures, nor catch-words. On the recto of the 91st leaf:

Finito Neapoli ꝑ maistro Ber
toldo Riching de argentina A
di: xii: agosto: M: cccc: lxxvii:

Lord Spencer has observed, in the fly-leaf of this copy, that the 'reference in Panzer's Index, should be vol. iv. 370 (folio print 37), at which page an account of this book will be found, taken from Giustiniani, page 50, which see. Panzer had not seen Giustiniani's work till

* Sic.

be made his Supplement in vol. iv., which, from page 366 to page 385 is little more than a transcript from Giustiniani's work; with the exception of some Hebrew articles taken from De Rossi.' This is probably a very rare book; and is among the earliest of the printed biographies of Alexander the Great. Recently bound in yellow calf.

9. Altobello e Re Traiano, &c. *Printed by P. Suardo, Milan.* 1480. Folio.

This edition is not to be found in the list of those mentioned by Panzer in his fifth volume. It is among the rarer and more desirable early metrical volumes relating to the history of Chivalry—and therein, as the colophon intimates, to the heroes Charlemagne and Orlando, &c. From Panzer it should seem to be the second edition; that of 1476, printed at Venice, being the first. On the recto of the first leaf, sign. a j, in red, is the following title:

IESVS

Incommēza il libro delle battaglie delli baroni di francia sotto il nome de lardito et gagliardo giouene Altobello . nelle quale molte belle et degne cosse seglie puo uedere

The stanzas are in eight verses, and the text is printed in double columns. I suspect that one leaf is wanting in signature a. The signatures, to f, run in eights: from f to p, in sixes: q and r, in eights: s, six: t, u, fours: x, y, z, sixes: ¶, four. On the reverse of ¶ iij, is the following colophon—in fourteen lines—'*Fin della historia de altobello di Re troiano suo fratello. In la quale se lege li grā fatti di Carlo magno . e di orlando suo nepote . e simelmente de regnaldo e di li altri paladini li quali feceno gran guerre contra la bestiale secta di macometo . e de li altri infideli p exaltare la ītegra e pfetta fede de la republica christiana. La utilita de la quale cognosciuta il prudēte homo Maestro Paulo suardo subito ha fatto diligētemēte īprimere ne la famosa cita di Milano. Nel anno* Mcccclxxx . *a di* . x . *de nouembre.*' The register occupies the recto of the following and last leaf.

This book is so scarce, that Brunet mentions it briefly only—on a knowledge of its being in the collection of the Duke di Cassano. The present copy is, upon the whole, rather sound than fine. In recent red morocco binding.

10. Ambrosii Liber Pastoralis. *Printed by Scinzenzeler, Milan.* 1492. Small Folio.

The present is an elegant, and rather uncommon volume—being a specimen of Scinzenzeler's press, upon vellum. It is printed in a neat gothic letter, in double columns, upon signatures, *a* to *o*, in eights: with *o* and *p* in sixes, and *q* having only 4 leaves—q i being omitted to be marked: a palpable mistake, as the context proves. The colophon, in 5 lines, is at the bottom of the first column, on the reverse of y iv—purporting the book to have been printed on the 16th of June 1492. The device of Udal. Scinzenzeler is below. The following are the comforting lines with which the impression terminates.

Nectar ⁊ ambrosiā celestia muēra q̄ris
Hoc scūm Ambrosij pspice lector op'
Arida q tali cōpleuerit ora sapore
Non sitiet. nullam sentiet ille famem

The vellum of this book is delicate, but there are too many tawny leaves. Upon the whole, however, it is a very desirable copy. Bound in purple morocco by C. Lewis.

11. Andreas de Ysernia Super Feudis. *Printed by Sixtus Reissinger, at Naples.* 1477. Folio.

This edition is executed in double columns, in a very neat and skilfully printed gothic type; upon signatures *a* to *v*, in eights: the title forming a i. On the recto of the last leaf, is the following colophon:

Prestantissima ⁊ utilissima lectura ī usibus feudoꝝ Clarissimi Andree de pser. legum euangeliste impressa Neapoli sub aureo seculo ⁊ augusta pace Ferdinādi Regis clementissimi in regnis Jherusalem. Ungarie, ac Sicilie triumphatoris ⁊ iusticie zelatoris per venerabilem Sixtū Riessinger alamanū Eiusdē regis deuotū atq; fidelē suū. Die. v. februarii. Anno īcarnationis Dñi nostri Jesu xpi. M. cccc lxxvij.

The register follows. Upon the whole, a very fair and desirable copy; recently bound in russia.

12. Andreæ Antonii Quæstiones in Aristotelis Metaphysica. *Printed by Bertholdus Rihing, at Naples.* 1475. Folio.

It is for the first time that I here see a specimen of the printing of Rihing, who appears to have been a native of Strasbourg. The compilator was of the order of the minorites 'de provintia Arrogonie.' The impression in question is printed in two columns, without signatures, catchwords or numerals, and contains 132 leaves, having 46 lines in a full page. The colophon is on the reverse of the 131st leaf, in 11 lines, purporting the book to have been executed on the 7th of November 1475. The register occupies the last leaf. This book is so rare as to have escaped Giustiniani and Panzer. The present is an indifferent copy, in calf binding.

13. Andreæ Yserniensis — super Const. & Cap. Regni Neap. *Printed at Naples.* 1479. Folio.

The colophon informs us that this work was executed 'at the expense and care of Bernardinus D. Gerardinis de Arurelia.' The colophon is in 15 lines. There is no doubt of the printer being Reissinger. The present book contains 98 leaves, and 60 lines in a full column. An indifferent copy, in calf binding.

14. Antonini Summula Confessionis. *Printed by Bartholomæus Cremonensis, Venice.* 1473. Quarto.

I take this to be a reprint of Laver's edition of a similar work, noticed in a subsequent page. It requires a very brief description. It is printed in a small, thin, roman type, in double columns, without numerals, signatures, or catchwords. According to the ms. numerals of this copy, the text contains 124 leaves. A table, of 8 pages, closes the volume. The colophon, in metre, is on the recto of the last leaf, as given in the same printer's edition of Virgil: see *Bibl. Spenc.* vol. ii. p. 469-470. Beneath is the date of 1473, noticing Nicolao Truno to be the Doge of Venice at the time. In calf binding.

15. Antonino Frate. Modo del Confessare. *Printed by Francesco di Dino at Florence.* 1481. Quarto.

Executed in a round handsome type, like the largest roman type of Moravus. Without numerals, signatures, or catchwords. The title is on the recto of the first leaf, thus: 'Questo Tractatello del modo del confessare e stato composto p lo reuerendissimo padre frate Antonio dellordine depredicatori di san Domenico arciuescouo di firenze. Incomincia & seguita ilprohemio sopra essa opera.' In the whole, 139 leaves. Beneath a table, on the reverse of the last leaf, is the following colophon:

Impresso per Francesco di Dino Fiorentino
Adi x di Luglio . M CCCC LXXXI.
apsso almunistero di Fuligno nellacipta di
* DIFIRENZE.

Panzer, vol. i. 432, no. 262, relies upon Denis and the Pinelli catalogue. A sound copy, in yellow calf binding.

16. Antonini Sti. Confessionale. *Printed by Adam de Polonia, Naples.* 1478. Quarto.

The only authorities for the notice of this book, referred to by Panzer, are Maittaire, vol. i. p. 385, and the Catalogue of the Royal Library at Paris. It may hence be considered as a rare book. The printer, whom the Duke di Cassano considers to be an associate with Sixtus Reissinger, is also of very rare occurrence. On the recto of the first leaf is the title of the work, in red, thus:

Omnis Mortalivm Cura.

On the reverse, is Tuppo's address to Alexander, Count de Matalone. The first words of the text, on the recto of the ensuing leaf, are as above—and the first four lines are in Latin—which are immediately succeeded by the Italian: of which the entire work, with the exception of the titles in the Latin tongue, is composed. There are neither numerals, signatures, nor catchwords. The type is a handsome, large round, roman letter. A table commences, after the creed, in Italian

* Sic.

metre, on the reverse of the 115th leaf. In the whole, 119 leaves. On the recto of the last leaf, is the following colophon :

Finis libri Confessionalis beati Antonini archi
episcopi Florentini . stampati Neapoli per Io
hannem adam de Polonia . cum litteris & in
strumentis nobilis uiri Nicolai Jacobi de luci
feris de Neapoli . sumptibus uero ac impensis
utriusq; eorum mutuis . die prima Februarii
Anno salutis millesimo . cccc lxxviii fœliciter.

LAVS DEO

This colophon is peculiar. It should seem that Adam de Polonia had no fount of character of his own—but that he borrowed the types of the 'noble gentleman Nicolas Jacobus de Luciferis'—and that the book was printed at the joint expense of these two. The copy is but an indifferent one. It has been recently cleaned, and bound in red morocco.

17. L'Aquila. *Printed by A. de Canthono, Naples.* 1492. Folio.

The Duke di Cassano supposes both the work and this edition of it to be of extreme rarity. Fossi, however, in his *Bibl. Magl.* vol. i. col. 426, has a very particular account of it. He says the work was called 'the Eagle,' out of compliment to the descendants of the family of Julius Cæsar. On examining it, I find large quotations from Dante; and in the first chapter, *sign. a iii*, the authority of the Thesaurus of Brunetto Latino is quoted—respecting the royal bird—'Laquila e lo piu ualente Vccello del Mondo. Et uola si alto che ogni homo ne perde la uista.' Both Manni and Mazuchelli seem to think that this work was first published by Alexander Paganinus, a printer, under the forged name of Aretin—but, if so, adds Fossi, the present would be a *posterior* edition — since it does not contain the name of that printer, and the name of Aretin is formally introduced — and yet I do not remember to have seen any notice of a more ancient edition than the present.' However this may be, adds the same bibliographer, the work is pronounced by Mazzuchelli to be unworthy of Aretin, and his name, in all probability, is falsely attached to it. It is an Italian version, by the author himself, of the Latin original.

On the reverse of the first leaf is a wood-cut of an Eagle, with an Italian inscription over it—purporting the work to have been composed by Leonard Aretin. The whole within a wood-cut border. On the recto of the ensuing leaf, a ii, the proheme begins—within an elaborate wood-cut border, here in some slight degree cut away in the margin. The signatures to *h*, run in eights: *h* and *i* have only six each: *k* and *l*, each eight: *m*, six: *n*, eight: *o*, *p*, *q*, *r*, *s*, each six: *t*, *u*, each eight: x, four. On the recto of x^a iiij is the colophon, thus: 'Qui finisse (Laudando la diuina Gratia) la excellente & delectabile opera ītitulata Laquila composta per lo magnifico & doctissimo homo misser Leonardo Aretino: & da ipso curiosamēte translata da latino in uulgare sermone: ad laude & gloria de quella felice memoria de Julio Cesare Augusto Imperatore delli potentissimi Romani: Et impressa o uero stampata a Napoli per lo magnifico Argolfo de Canthono Cithadino de Milano. Alli anni Domini. M. cccc. lxxxxii. a di. xxvii del Mise de Junio. Dello instante anno de la x. Inditione. Laus Deo.'

Stēmata virtutum sunt hæc dignissima laude
Quæ possessoris nomina lcausa * tenent

A register is between the colophon and device. Bound in russia leather.

18. Aquinatis Sti. Thomæ Quæstiones De Veritate. *Printed by Pannartz.* 1476. Folio.

This, as Audiffredi intimates, was probably among the last of the productions of the celebrated press of Sweynheym and Pannartz—both of whom, according to the same anthority, were probably taken off, after the month of March, by a severe plague, which then raged at Rome. The work is executed in the small and unseemly roman type of Pannartz—in double columns—a full page having 42 lines. There are neither numerals, signatures, nor catchwords. A short address of I. F. Venetus is on the reverse of the first leaf. A table, of 3 leaves, precedes the text. The text occupies 339 leaves. On the recto of the last leaf is the colophon, thus:

IMPRESSIT ROME INGENIOSVS VIR ARNOL
DVS PANNARTZ . NATIONE GERMANVS . IN DO
MO CLARI CIVIS PETRI DE MAX . ANNO INCAR

* Sic.

TI* VERBI. M CCCC LXXVI. DIE VIGESIMA MENSIS IANVARII SEDENTE SIXTO IIII . PONT . MAXI. ANNO EIUS V.

A register is on the reverse. The present is an almost uncut, as well as sound copy, in russia binding.

19. ARETINO, L. LA PRIMA GUERRA PUNICA. *Without Name of Printer, Place, or Date.* Quarto.

The Duke di Cassano designates this as 'a very rare edition, unknown to all the bibliographers;' but Panzer, vol. iv. p. 86, refers to Denis, Rossi, and the Pinelli catalogue—and Denis describes it from a copy under his own inspection in the Imperial Library at Vienna. It is printed in the same type as the dateless Horace and Lucan, of which the former is considered to be the first impression of the poet. This edition is entirely destitute of numerals, signatures, and catchwords; a full page occupying 27 lines. The first chapter contains the prologue. The second chapter begins as follows: 'De la cagione laquale commosse, Romani e Carthaginesi ad aspra e lunga guerra,' &c. In the whole 86 leaves; concluding thus:

e non molto
da poi tolto loro possessione constrecti fuoro a
bandonare el paese. FINIS.

The present is a sound copy, recently bound in red morocco.

20. ARISTEAS. DE INTERP. LXX INTERPRETUM. Lat. *Printed by A. de Bruxella, at Naples.* 1474. Quarto.

The translator is Mathias Palmerius. The Duke di Cassano had supposed, but inaccurately, (as Lord Spencer has justly observed) that this was the first edition of the version of Aristeas; but that version was printed by Sweynheym and Pannartz in their Latin Bible of 1471. In the whole, there are 37 leaves, having 28 lines in a full page: without numerals, signatures, or catchwords. The colophon, in 3 lines, is on the reverse of the 37th leaf, beneath a register of the

* Sic.

gatherings, which run in eights. See Panzer, vol. ii. p. 155, no. 12—where Rossi, p. 44, is only referred to. Upon the whole, a desirable copy—in red calf binding.

21. Aristoteles. De Animalibus. Lat. *Printed at Venice by I. de Colonia & I. Manthen de Gherretzen.* 1476. Folio.

The translator is Theodorus (Gaza) Thessalonicensis. This is one of the most beautiful volumes, from the press of the above printers, with which I am acquainted. It is executed in the larger and rounder roman type used by the artists in question; and contains signatures a to X in tens: a i, being blank. Afterward, aa to ee, in tens: ee, eight: and f f, five: a blank leaf forming the sixth. The colophon, on the reverse of f f iv, tells us that 'Ludouicus podocathrus Cyprianus ex Archetypo ipsius Theodori fideliter & diligenter auscultauit'—and caused the work to be printed at Venice, &c. On the recto of the following and last leaf, is a register, entitled 'Tabula cartarum secundum ordinem ponendarum.' The present is a sound copy, in foreign calf binding.

22. Aristotelis Oeconomicorum Libri II. Lat. *Without Name of Printer, Place, or Date.* Folio.

This edition appears to have escaped Panzer; as it does not coincide with either of the dateless impressions, to which he refers in the 4th volume of his Typographical Annals. The Duke di Cassano was not acquainted with the character in which it is printed, and imagined the book to have been executed about the year 1480. The type is a large gothic; and the lines, which are long, are widely spaced: giving the page a very elegant appearance. On the recto of *a. i.*, without a title, or prefix, the text begins thus:—the version being in all probability that of Aretin.

> uoꝑam uidemus omnez ciuitatē
> esse societatem quandam: et omnem socie
> tatez boni alicuius gratia cōstitutā) nam
> &c. &c. &.

There are 22 lines below. A full page has 28 lines. The first set of signatures extends to k, in sixes; but it should seem that a vj were

wanting in this copy, did not the context appear to be correct. On the recto of k vj, we read

Deo gratias.

The reverse is blank. The second book follows on a. i, and ends on the reverse of a viij, thus:

Commentorum Aristotelis stagiritis*
liber secundus feliciter explicit.

The present is a large, clean copy; and has been recently bound in russia.

23. Atila. Flagellum Dei per Vulgare. *Without Date.* Quarto.

The above title, in capital letters, is beneath a wood-cut of our Saviour receiving the betraying kiss of Judas Iscariot, in the midst of a crowd. A table precedes the commencement of the text on a iii—which has this title: *Incomincia il Libro di Atila: el quale fu ingenerato da uno cane,* &c. The signatures run to d vj, in sixes. On the reverse of d vj, is the subscription, in 13 lines,† which is very circumstantial. No name of printer is incorporated. Recently bound in russia.

24. Avienus (Rufus Festus). *Printed by A. de Strata Cremonensis, Venice.* 1488. Quarto.

This is a metrical version of Aratus, in Latin hexameters, by Avienus; with 'M. Tullii Ciceronis Fragmentum Arati Phænomenon,' in Latin hexameters at the end. The usual wood-cuts (of which specimens are given in the third volume, p. 388, of the *B. S.*), commence on signature h. The work of Rufus Festus Avienus terminates on the recto of g vij, followed by a blank leaf. Then ensues 'Fragmentum arati phænomenon per germanicum latinè conuersi cum cōmento nuper in sicilia repertum,' on the recto of h. The colophon is on the recto of p vj. The signatures are in eights, with the exception of *a*, which has ten leaves. An address of Victor Pisanus to Paulus Pisanus, occupies the reverse of p vj. This is a sound copy, bound in yellow calf.

* Sic.

† This is in fact no colophon, and the book is without a date. The date of 1491 applies to the situation of Venice at the time, but it does not (except by inference) assert any thing about the printing of the book. The concluding paragraph is somewhat curious, and exhibits a very unusual mode of intimating the time of publication.

25. Augustinus De Civitate Dei. *Printed by Moravus, at Naples.* 1477. Folio.

Sixteen leaves of table precede the text: which latter contains 280 leaves, with two sets of signatures, to *d d*, in tens. This edition is printed in a very neat gothic type; but it is soiled, written upon, and somewhat cropt. In foreign calf binding.

26. Aulus Gellius. *Printed by Sweynheym and Pannartz.* 1472. Folio.

The second Roman impression, and apparently a reprint of the first in 1469. It is however one of the rarest volumes in the list of books executed by the printers. According to Panzer, it has 191 leaves. A full page has 38 lines. There are neither numerals, signatures, nor catchwords. Previously to the 15 concluding leaves of heads of chapters, the colophon occurs on the recto of the preceding leaf, thus:

In domo Petri de Maximis
M . CCCC . LXXII. . die
Sexta Augusti.

Bound in foreign calf binding.

27. Ausimo (Nicolaus de). Liber qui dicitur Supplementum. *Printed by Moravus & Michaelis de Monacho, at Genoa.* 1474. Folio.

This must be among the earliest specimens of the press of Moravus.* It is a beautifully printed book, in the black letter, in double columns; and the present copy of it, with the exception of a large

* This book was printed at Genoa, before Moravus removed to Naples, which he was obliged to do in consequence of a remonstrance of the ms. copyists of the former city to the Government, complaining that the exercise of the art of printing would take their occupation from them. See Panzer, vol. i. p. 441, no. 1: and *Laire's Index*, vol. i. p. 325, where the anecdote is related at length. It appears that Panzer only knew of three books printed in the xvth century at Genoa, two mentioned as above, vol. i. p. 441, and another described by him in his Supplement, vol. iv. p. 330. This paucity of articles printed in that city seems to confirm the truth of the anecdote. But for a more particular account, Mauro Boni may be consulted, as quoted by Panzer at the above mentioned page.

stain at the commencement, is sufficiently desirable. The paper is of a beautiful quality. There are neither numerals, signatures, nor catchwords. On the reverse of the last leaf, is the colophon, thus:

Iuris hnt late hec decerpta uoluīa sacri
Pisei artificis nomina parta sui
Queq; ill' desūt alī nou9 addidit auctor
Semine quo caruit accumulauit agrum
Sꝫ mathias op9 pressit morauus utrunq;
Labe repurgatum . crede . uolumen emis.

Bonorum omniuꝫ largitorī volēte deo
Expletum feliciter *Ianue.* xo kalendas
Iulij . Millesimo quadrīgēte° lij ° quarto
per Mathiam morauum de olomuntꝫ
et Michaelem de monacho sotium eius.

The 'constitutiones seu extrauagantes,' — or the statutes of Pope Martin V. against simony—follow, and conclude the volume on the same page. In foreign calf binding.

28. Bangese, Iacobo. Lo Septenario. *Printed [by Adam de Rotvil] at Aquila.* 1482. Quarto.

I consider this to be one of the very rarest poetical pieces in the collection of the Duke di Cassano. The Duke himself dismisses it with a very brief notice, but suspects, with great justice, the types to be those of Adam de Rotvil. On a comparison with the Italian version of Plutarch's Lives, printed by the same printer (vide post), these types appear to be precisely similar. They are round and elegant. The present piece is destitute of numerals, signatures, and catchwords, containing, in the whole, 7 leaves. A full page has 33 lines. On the recto of the first leaf, without any prefix, it commences thus:

El ben seruire in ciel se ricompenza
Non dalla quātita: ma dallo affecto
Et dallo amore che lopra dispenza

Et spesse uolte lo diuin conspecto
senz opra alcuna accepta el bon uolere
come collui che uede ogni concepto
Pero signor sel mio piccol sauere
&c. &c. &c.

On the recto of the 7th and last leaf, is the colophon, thus:

Finisce lo septenario cōposto ꝑ religioso fra te Iacobo Bangese del Aquila del ordine de sancto francesco: stampato in Aqla M. cccc. lxxxii.

On the reverse is a metrical Italian version of the *Magnificat.* This piece is so scarce, that Panzer only mentions it upon the authority of a letter from Morelli: see his *Typog. Annal.* vol. i. p. 16, no. * 3. The present is a clean and desirable copy; elegantly bound in Venetian morocco by C. Lewis.

29. Barberiis, P. de. Opuscula. *Printed at Rome.* 1481. Quarto.

In the *Bibl. Spenceriana,* vol. iii. p. 173, I have described an edition of this work as the production of the *press* of P. de Lignamine; but, on reconsideration, I am inclined to attribute the *editorship,* rather than the typographical execution, of these volumes, to the same character —who was doubtless among the most learned of his profession. The copy, under consideration, in which the introductory address of I. P. de Lignamine is wanting, was procured by me of Professor May, of Augsbourg; and contains a singular variety, both in the number and execution of the wood-cuts of the Sibyls. In short, there are sixteen wood-cuts less than in the impression before mentioned, and of those, common to either, the figures in the volume under description are wholly different. They are here coloured; but doubtless of the time. There does not appear to be any difference in the text, except in a few contractions and terminations. The imprint and the register are precisely the same. The present may be called a very desirable copy; recently bound in pale russia.

30. Bartholus De Saxoferrato Super Codice [Justiniano]. *Printed by Riessinger, at Naples.* 1471. Folio, 2 vols.

In a bibliographical point of view, these are important volumes; as they seem to fix, with great precision, the date when Riessinger first used his second-sized roman type: and we may from hence infer, that all those works, which are printed in the smaller type, resembling that of Ulric Han, were of a date not later than 1470. This in consequence gives additional value to the pieces of Riessinger which are printed in such smallest type. The present type, impartially speaking, is neither beautiful in form nor agreeable to the eye; being apparently modelled upon the second size roman type of Ulric Han—who, in all probability, was Riessinger's master. These volumes are without numerals, signatures, or catchwords. On the recto of the last leaf of the second volume, it is as follows:

Explicit Lectura super Codice Edita p
Dominum Bartholum de saxoferrato
famosissimum legum Doctorem . Anno
M. CCCC. LXXI.

Quas cernis miř sixtus theotonicꝯ arte
Parthenope impressit cōposuitq; notas
Vt q̄ uel magnis numerosa uoluīna hři
Sūptibꝯ haut poterāt . copia larga foret

Sixtus . Riessinger

This copy has been recently bound in russia.

31. Bartholomæus De Ursinis. Quadragesimale. *Without Name of Printer or Date, &c.* Folio.

A table occupies the first four leaves. Then the address of Tuppo, on the reverse of the following leaf, to Ferdinand of Arragon. This address is interesting, as containing a brief, but warmly written, summary of the political achievements of Ferdinand. It concludes thus:

'O deum atq; hoīm cura Vale & triumpha.'—A prefatory epistle of Bartholomæus de Ursinis, of the date of 1473, immediately follows. On the recto of the ensuing, begins the 'Sermon upon Septuagesima Sunday.' The book is printed throughout in a type which was unquestionably used by Riessinger; being his second Roman letter. There are neither numerals, signatures, nor catchwords. A full page has 40 lines. In the whole, according to the Duke di Cassano, 326 leaves: the register occupying the first leaf. This copy cannot be exceeded in size and general condition; it being one of the few specimens of a fine genuine book in the Cassano collection. It has been recently bound in red morocco.

32. Blasius Pico Fonticulanus. De Quat. Part. Orat. *Printed at Aquila.* 1494. Quarto.

It should seem that the copy of this tract examined by Audiffredi, *Edit. Ital.* p. 8, had been imperfect; for that bibliographer does not notice some verses of Angelus Fonticulanus, which are on the reverse of the first leaf—in praise of the work. The 'prologue' of the author, Pico Fonticulanus de Aquila—addressed to Alfonso Picolomini, of Arragon, Duke of Amalphi—commences on the recto of the ensuing leaf, a ij. The signatures, to f, run in eights: f and g have each six leaves, including a blank leaf for g. On the recto of g v, is the colophon, in 11 lines, of which the three last are as follow:

Impressum Aquile
Anno salutis . M.cccc.lxxxxiiij. die vero . xvi. Au-
[gusti Se
dente Sanctissimo Alexandro . vi. anno eius secundo.

Nicolaus Gordianus
Quisquis inaudita et veterum dispersa libellis
Ut is : lege quod Pico Blasius edit opus.

Audiffredi has thrown out a conjecture, that this book may have been printed by *Adam de Rotvil*—inclining however to the opinion that it is *not*. It is quite certain that the types of this book are smaller than those used by that printer in the *Questiones Mercuriales*, described in vol. ii. page 244, of the *Aedes Althorpianæ*; although

they have the same *characteristic* cast. On the reverse of the last leaf is an address 'to the book.' The present sound and fair copy is bound in russia.

33. Blondi Roma Instaurata. *Without Name of Printer, Place, or Date.* Folio.

Panzer, vol. iv. p. 413, no. 156, is exclusively indebted to Fossi, vol. i. col. 368-372, for his account of this rare book; of which the present copy is unfortunately very defective—wanting not fewer than ten leaves at the end of the third book; which deficiency comprehends the epistle of F. Barbarus to the author, following the same book. Fossi wrote a dissertation upon this impression, in the *Ephem. Litt. Florent.* III *kal. Novemb.* 1789; because, up to that period, it seemed to have been wholly unknown to bibliographers—and in the *Bibl. Magliabech.* (here first referred to), he translated the communication in the Italian Literary Journal into the Latin language. His description of the copy, under his own inspection, is, as usual, copious and correct. 'Litteræ (says he, speaking of the type in which it is executed,) quamvis, ut dictum est, elegantes adpareant antiquam inaequalitatem quodammodo præ se ferunt.' He then notices the uniform absence of the dot over the *i*, and the commas being *lines*, at right angles with the text. The *e* is peculiar, being somewhat of a gothic form.

The first leaf appears to be blank. An index to the first book of the work occupies the second leaf. On the recto of the third, the text begins. A full page has 36 lines. The index to the second book occupies two leaves: to the third book, two pages and a half. The third book is defective; ending on the reverse of the 52nd leaf of the impression. It should have been followed by the subscription *Blondi Flavii Forliviensis Rome Instaurate Liber . III . Et Ultimus feliciter Clavititus*—and an Epistle of F. Barbarus to the author. This copy then continues correctly—with two epigrams prefixed to an Epistle of Blondus Flavius to Aretin 'de Romana locutione:' occupying in the whole 4 leaves. At the end of the last of these leaves, we read : VALE : The present is, in other respects, a large and sound copy: in half binding.

34. Boccaccio. Opera Jucundissima. *Without Name of Printer, &c.* Quarto.

'Opera Ivcvndissima Novamente Retrovata del Facundissimo et Elegantissimo Poeta meser Ioanne Bocchacio.'—Such is the title prefixed to this rare little piece; which seems to contain a brief selection from the *Decameron* of Boccaccio. It appears to have been printed at *Florence;* and the type, at first sight, is not unlike that of Plato de Benedictis. Beneath the title, the text begins thus:—'uno giorno ritrouandome piu che lusato da grauissime e innumerabili pene assalito.' This, on sign. A ii. The signatures, to H, run in sixes: but A iii, or A iiij, appears to be wanting in this copy. On the recto of H vj, the text ends thus:

con amore diletto pace e trāquillita . FINIS.

See Panzer, vol. iv. p. 469, 201-6, and his reference to Fossi. An indifferent copy; in foreign calf binding.

35. Boccaccio. Il Philocolo. *Printed by Riessinger, at Naples.* 1478. Folio.

I apprehend the present to be among the rarer editions of the Philocolo, as well as of the productions of the press of Riessinger. It is among the very few publications of Riessinger's press which contain wood-cuts; but which, candour obliges us to confess, are almost as barbarous as those of our first printer, Caxton. Above a wood-cut of the author sitting at a desk, and a queen sitting on a bench to the left of him, is the title, thus: in four lines. '*Incomencia il libro primo di florio & di bianze fiore chiamato philocolo che tanto e adire quanto amorosa faticha. Cōposto per il clarissimo poeta Messer Iohanne Boccacio da certaldo ad instancia di la illustre & generosa madonna Maria figluola naturale delinclito Re Roberto.*' I presume the female crowned figure, sitting, to be the lady just mentioned in the title. The heads of chapters are uniformly printed in gothic letter. The text is in roman; in the second size type of the printer. A full page has 40 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 236th leaf, where the Italian biography (by Hieronimo Squarzafacio) ends, is the following elaborated colophon — beneath four Latin verses, being the epitaph of Boccaccio.

Finisce El Philocolo . Cōposto p lo generoso e magnifico Messere Iohāne Bocchacio poeta Florentino laureato . Quale p amor redusse

in tal cōpendio . Doue e la uita del dicto Messer Iohan Bocchacio . Im pressa in la excellētissima Cita de Neapol Regina della Italia Per lo Venerabele mastro Sixto Riessinger todisco . Cō aiuto et fauore de nobile homo Francisco de Tuppo studiante de lege . Quale ad laude et gloria de Idio . Et felicita dello Serenissimo & Illustrissimo Signore don Ferrando de Arragona Re de Sicilia Ierusalem et Hungaria . Re pacifico et felice . Zelatore de la iusticia . Patre del patria: Inimico deli captiui e ribaldi . Solo psidio deli boni . Et sola speranza de dicto Francisco de Tuppo suo fido uassallo e familiar . Quale per laude de tal Re e terminato Alli . VIII . de Marzo M . CCCC . LXXVIII.

Then follows the device of Riessinger, precisely as given in the facsimile at page 179 of vol. iii. of the *Bibl. Spencer.*: leaving no doubt of the printer to whom it belongs. Here, the word SIXTVS is put on one side—and RIESSINGER on the other side, of the figure referred to. A register occupies the recto of the following and last leaf. A sound but short copy. The cuts unluckily are coloured. Recently bound by Lewis in blue morocco.

36. BONETI METAPHYSICA. *Printed by Petrus Miquaelis, at Barcelona.* 1493. Quarto.

Printed in double columns, in rather an inelegant gothic letter—upon signatures a to r, in eights; r having only two, and a i being blank. It may be worth noticing that p iiij is erroneously marked as p iiiij. On the reverse of r ij is the following colophon:

> Explicit methaphisica venabilī doctoris ꝛ sacre theologie pfessoris fratris nicolay boneti ordinis minorū impsa barxinone p petrum miquaelem vicesima quarta mēsis nouembris anno millesimo . cccclxxxxiij.

Consult Panzer, vol. i. p. 145, who refers to Maittaire for the correction of an error respecting a supposed edition of this work of the date of 1473. The present is a sound, fair copy, in calf binding.

37. Breviarium Romanum. *Printed by Nicolaus Girardengus (at Venice).* 1490. Octavo.

This is one of the most beautiful octavo volumes in his Lordship's collection. It is a copy upon vellum; exhibiting such a specimen of typography as cannot be surpassed. The vellum is also of a soft quality and white tint, and the various illuminations are as genuine as they are elegant. Unfortunately, the whole of the signature *e e* (8 leaves) is executed with the pen—but in a manner to have escaped the detection of the last noble owner of the book—who dismisses it with the brief and pithy description of being 'a very fine copy upon vellum.' It seems, from Panzer's list, vol. v. p. 114, that, among the numberless impressions of this celebrated work, there was a previous edition, by the same printer, of the date of 1482, in folio; but no notice is there taken of the present impression. The first leaf is blank. A calendar of 6 leaves follows. Then another blank leaf. The text of the work commences on the recto of the ensuing leaf, on signature *a a*, here illuminated, with a portrait of our Saviour at bottom. The signatures (generally having only the *third* leaf marked) run regularly to ꝯꝯ, ꝯꝯ, ꝯꝯ, in eights; with the exception of the last, which has ten leaves.

Then a fresh portion of the work, on signatures A to H, in eights: the first leaf here beautifully illuminated, with a figure of our Saviour, naked to the middle, in the water—the blood flowing from his side. A third portion begins on A to U, in eights: a blank leaf forming the last of U. The first leaf (A i) is here illuminated with a head of a bishop, radiated, having a crosier over his left shoulder. The fourth and last portion, beginning with an illumination of the Agnus Dei, extends from *a* to *f*, in eights: *f* having twelve leaves, including a blank one. On the reverse of *f* xj, is the colophon, printed in red, in eleven lines, thus: *Explicit breuiariū correctū et optime emendatuꝫ per venerabilē patrem fratrem Rubertū de regio eiusdeꝫ pfate congregationis canonicorum sancti saluatoris de venetiis. Impressum p magistrū Nicolaū . girardengū Anno incarnationis dnice M cccclxxxx . die . xxii . mensis iulii.* B E L. The present copy has been recently bound in a very beautiful manner by C. Lewis, in purple morocco, preserving the original stampt gilt edges.

38. Bonus Iacobus. De Raptu Cerberi. *Without Name of Printer, &c.* Quarto.

The author appears to have escaped Panzer. A poetical address to Oliverio Caraffa, a Neapolitan Cardinal, is on the reverse of the first leaf. The text begins on the recto of the second leaf, sign. a (i)—the first leaf, oddly enough, not being noticed—thus:

Iacobi Boni Epidaurii Dalmatę de raptu Cerberi
Liber Primus
Aglęa
t Aenarias fauces, et debellata profundi
Regna Iouis, soliūq; canā: quo clauiger heros
Tergeminum traxisse canem sub sidera fertur.
&c. &c.

An hexastichon of Philip Beroaldus closes the volume on the reverse of c iij, in eights—a having 9. A fair, sound copy—in olive morocco binding.

39. Bossus, Matthæus. Recuperationes Fesulanæ. *Printed by Plato de Benedictis, Bologna.* 1493. Folio.

This is among the most elegant productions from the press of one of the most elegant printers of the xvth century. The author of the work is Matthæus Bossus. The title is on the recto of the first leaf, sign. †. A preliminary address and table occupy the first six leaves, on the same signature. Then a leaf, with a pithy Epistle of P. Beroaldus to the reader. On the following leaf, a ii, is an Epistle of the author to Cardinal John Medici—in which the respective talents of Politian, I. Mirandula, and Ficinus, are appreciated—which is dated 'Ex Abbatia Fesulana,' 1482. Then the text, on a iii, preceded by a title, in four lines, of capital letters. The first set of signatures, to h, run in eights; followed by h with six, and i with four leaves. Then a fresh set of signatures, A to O, inclusively, in eights. On the recto of O viij is the colophon, in five lines, thus: 'Recvperationes *Fesulanas has elegantissimas Opus quidem aureum, et penitus Diuinum q castigatissime Impressit omni solertia PLAto de Benedictis Bononiensis In Alma*

Ciuitate BONOniæ . Anno Salutis . M CCCC LXXXXIII . *Decimo tertio Kallendas Augustas* : .' The register, with the device of the printer (of which a fac simile may be seen in the *Bibl. Spencer.* vol. ii. p. 9) are below. See Panzer, vol. i. p. 227, no. 172. The present is a very fair and desirable copy; recently bound in blue morocco.

40. Burchiello . Li Sonetti. *Printed by M. C. A. Prutenus. Without Date.* Quarto.

I am fully of opinion with Morelli (*Bibl. Pinell.* vol. iv. p. 316,) that this is the FIRST EDITION of the Sonnets of Burchiello, and that its date may be as early as 1472. Morelli compares the types with those of an edition of the Epistles and Gospels by the same printer (also in this Library) of 1472, and hence draws his conclusion. But in this copy, the types have even a sharper and newer look than in the book last mentioned. At any rate, it cannot be doubted that the present is the *parent text* of all the subsequent ones of the poet. There are no numerals, signatures, nor catchwords. On the recto of the first leaf, the first sonnet begins under five lines of capital letter. This first page has 17 lines of text: the fuller pages have 23 lines. On the reverse of the first leaf there is a running title, thus. .' Sōn : De . B.'—which is not continued. In the whole, 92 leaves. On the reverse of the 92d is a sonnet—commencing 'Rigido Bertramino scognoscente'—which, says Morelli, is not to be found in the edition of 1757. The colophon below this sonnet, is thus:

M. xp̄of. Ar. prutenus . Finit . B.

which I take to mean, 'Mathias, Christophorus, Arnoldus Prutenus . Finit Burchiello.' It is extraordinary that the Pinelli copy does not appear to have been sold at the sale. This copy is very much cropt, but sound. Recently bound in red morocco.

41. Burtius Epitoma Musarum, &c. *Printed by the Benedicti Family at Bologna.* 1498. Quarto.

Panzer refers exclusively to Denis, p. 444, where the volume is very superficially described. Audiffredi, *Edit. Ital.* p. 119, refers exclusively to Mazuchelli, vol. ii. pt. iv. under the year 1494. The title

of the work, as seen on the recto of a (i), is thus: *Musarum Nympharum ac Summorum Deorum Epytomata.* Some verses of Burtius are beneath. A more extensive title, with a prose address to A. G. Bentivolio, follows. A good deal of Latin verse is found towards the end of the volume. The signatures, to f, run in eights. On the recto of f iv, is the following colophon:

> Impressū Bononiæ āno salu . M. cccc. lxxxxyiii die : xxi . Ianuari. Per Vincentium et fratres de Benedictis Bononienses : huiusce artis impressores accuratissimos . Ioanne Bentiuolo secūdo patre patriæ : foelici auspicio gubernante.

Recently bound in gray calf.

42. Calphurnius. Bucol. Carmen. *Printed by A. Ugoletus, at Parma. Without Date.* Quarto.

Panzer refers to Maittaire, Clement, and Affo, for an account of this edition. It is not therefore 'unknown'—as the Duke di Cassano intimates. It is certainly, however, a very rare book: printed on signatures *a, b, c,* in eights; a i being blank. A full page has 27 lines. The prefix is thus:

> TITI CALPHVRNI SICVLI BVCOLI
> CVM CARMEN AD NEMESIANVM
> KARTHAGINENSEM INCIPIT.
> Ornitus & Corydon Interlocutores Aegloga . I.

The colophon, in four lines, of a roman character much smaller than that of the text, is at the bottom of the recto of the last leaf. On the reverse, 'Epitaphium Romæ in lapide'—in hexameter and pentameter verses. The device of the printer, as noticed in the account of his edition of Claudian, of the date of 1493, in the *Bibl. Spencer.* vol. ii. p. 4, 5, is beneath these verses. Upon the whole, a sound desirable copy; in russia binding.

43. Capitula et Constitutiones Regni Siciliæ, &c. *Printed by Andreas de Bruges, at Messina.* 1497. Folio.

Perhaps this is one of the most curious and uncommon books in the Cassano Collection; and gains in intrinsic value what it loses in external beauty: for a more barbarously printed volume has seldom appeared in the xvth century. The type is gothic—executed in long lines—and seems to be formed upon the worst models of Ketelaer and Fyner. The book is so scarce as to have escaped the researches of Panzer; who, in his account of it, refers to Maittaire—and who, in turn, depends exclusively upon Mongitor's *Bibl. Sicula.* The ornamented capital initials, in wood, are sufficiently barbarous. The first leaf is blank. The address of the author of this Collection of Laws, I. P. Apulus, of Messina—'cunctis Trinacriæ magnificis Jureconsultis: ac sacrorum legum Studiosis'—commences on a ii. The Constitutions begin on *a iii.* The signatures, to *g*, run in eights: *g* to *k*, in sixes: *k*, ten: *l*, six: *m, n, o*, in fours: *p, q*, each eight: *r*, six: *s, t*, eights: *v*, six: *x*, six: *ꝯ*, six: *ꝯ*, six: *ꝯ*, six. The work concludes with an address and some hexameter verses of the editor. On the recto of ꝯ vj, is the following colophon, in four lines: '*Impssuꝯ est presens Opus in Nobili Ciuitate Messanæ per Magruꝯ Andreaꝯ de Bruges ĩpressoreꝯ. Sub biēnali cura laboriosaq; diligētia Io. Petri Apuli correctoris ad hoc statuti. Sub expensis D. Ioānis d'Iuenio. Et absolutū est volēte deo Anno ab ĩcarnatione dni* Mo CCCCo LXXXXVijo *Die xo octobrie pme Ind.*' On the reverse, in the centre, '*Regalium Constitutionum Pragmaticarum & Capitulorum Huius Regni Liber Trinus & Vnus.* This copy is in very tender and sombre condition; and has been recently bound in russia.

44. Caraccioli Frat. Rob. Sermones. *Printed by A. de Bruxella, Naples.* 1473. Folio.

It is not without justice that the Duke di Cassano designates this volume as 'nitida edizione, che forma l' elogio del celebre stampatore.' The present copy happens to be also one of the very few volumes, from the Duke's library, printed by A. de Bruxella, which can boast *almost* of its pristine beauty of condition. According to the Duke's catalogue, it contains 207 leaves. There are neither signatures, numerals, nor catchwords. The colophon is on the recto of the 207th and last leaf, thus:

Sermones clarissimi in sacra theologia Magistri fratris Roberti Caratzuli de litio ordinis mīorū De timore iudiciorum dei : impressi in ciuitate Neapolis Per Arnaldum de Bruxella . die . xxi mensis Iulii. Anno . M . CCCC . LXXIII.

The present copy has been recently bound in blue morocco.

45. Carazolus. De Laudibus Sanctorum. *Printed by Moravus, at Naples.* 1489. Quarto.

The last noble owner of this volume has thought it worth while to transcribe the introductory epistle to 'Beatrice, Queen of Arragon, Hungary, and Bohemia'—which is not uninteresting, and indicates the impresssion to have been executed by the joint labours of I. M. Cynicus, Moravus, and P. Molinus. Moravus is called (with justice) 'an elegant and erudite printer'—and the impression should seem to consist of 2000 copies—as thus : 'Decreui cum præstanti tuo Moravo immo nostro & Petro : hoc toti orbi in tui laudem communem facere. et bis mille uoluminibus impressis.' It concludes thus : 'Vale . Cynici tui : & Moraui : necnon & Petri memor.' This preface is in a large roman letter : the whole of the work, however, is printed in double columns, in a small, close, gothic ; of a sufficiently broad form, and more legible than the type of the Bible, by the same printer, of the date of 1476. The present is indeed not unlike that of *F. de Cinquinis*, in the impression of *Aug. de Ancona de Ecclesiastica Potestate*, 1479, 4to.—but it is a little taller. The introductory preface and table occupy 6 leaves. The text is printed upon signatures *a* to *z*, in eights : then A, B, in eights : C, six : and D, four. The colophon, on the recto of D iiij, is thus : '*Celeberrimum opus de laudibus sanctorum per Reuerendum in xpo patrem . Fratrē Robertum Carazolum . de licio . ordinis minorum . Antistitē Aquinatem compilatū Finit feliciter . Impressum Neapoli sub Inuictissimo Rege Ferdinando . per Mathiam morauum . Secundo Kalen . Februarij . M . CCCC . lxxxviiij.*' The register is below. This is a sound and clean copy, recently bound in calf, with gilt leaves.

46. Catharina da Siena, Legenda di. *Printed in the Monastery of S. Iacopo di Ripoli, at Florence.* 1477. Quarto.

The present is the only specimen, with which I am acquainted, of the *gothic* letter—from the press of the monastery above mentioned. This gothic type is sufficiently inelegant. The edition is executed in double columns, without numerals, signatures, or catchwords: a full page containing 35 lines. In the whole, according to the ms. numerals of this copy, there are 159 leaves. On the recto of the last leaf, at the bottom of the second column, is the colophon, thus; in 9 lines: '*Anno domini mille quattrocēto settanta sette addi uentiquattro dimarço Estata questa legēda in prontata in firence almonisterri o disanto iacopo diripoli dellordine de frati predicatori per mano di due religiosi frate domenico dapistoia et frate piero dapisa Deo Gratias.*'

Whoever consults De Bure's *Bibliog. Instruct.* vol. v. p. 394, may find a particular account of the extreme rarity of this first edition of the Legend of St. Catharine of Siena—'which contains many curious things'—but which curious things I suppose to be repeated in subsequent editions. The copy seen by De Bure, was imperfect; having the first leaf supplied by the pen. The present copy has also one (fol. 74) defective leaf; but that in the Imperial Library at Vienna (to the best of my recollection) has no such deficiency—although it is described in my Tour as containing only 158 leaves: see vol. iii. p. 517. The copy in the Gaignat collection was sold for 206 livres; see *Cat. Gaign.* vol. ii. no. 2893. This copy has been made clean and sound, and has been recently bound in purple morocco.

47. Caterina de Siena, Legenda di. *Printed at Naples by T. N. Florentinus.* 1478. Folio.

I take this to be the second edition of the Legend of the Miracles of St. Catharine of Siena; and, as it appears to have been wholly unknown to Panzer, is probably as rare as the first. The Duke di Cassano states it to be wholly unknown to bibliographers. On comparing the text with that of the previous edition, it will be found to be far from a reprint. This impression is executed in double columns, in a round and not inelegant roman type, and has 41 lines in a full column. There are neither numerals, signatures nor catchwords.

Spaces are left for the insertion of the capital initials. On the recto of the 115th and last leaf, is the following colophon :

Finis Anno M° CCCC°
LXXVIII ° Die vero vicesima octa
ua . Mensis Aprilis Impressum In ci
uitate Neapolitana per Discretum
Virum franciscum . N . fiorentinum

A register is on the reverse. The present copy has been recently bound in blue morocco.

48. Caterina de Siena. Revelazioni. *Printed by Bernardus de Dacia.* 1478. Folio.

Printed in a close, yet neat roman letter, in double columns : with-numerals, signatures, or catchwords. In the whole, 117 leaves. A full column has 41 lines. On the recto of the last leaf, is the colophon, in four lines, as follows : '*Finis Anno M°. CCCC°. LXXVIII°. Die vero vicesima octaua Mensis Aprilis Inpressum p discretum Virum Bernardum de dacia.*' The register is on the reverse. A sound copy, recently bound in brown calf.

This book is described by Panzer, who mentions no other book by this printer ; and adds, 'de Typographo hoc ubique altum est silentium :' See vol. iv. p. 18, no. 115. It should seem that the copy he saw wanted the first leaf.

49. Catho Moralizatus. Lat. & Ital. *Without Name of Printer, Place, or Date.* Quarto.

As far as I can discover, Panzer appears to have been ignorant of this version of Cato in the Italian language. That bibliographer notices a Dutch, French, and German edition—but none in the Italian tongue. The Duke di Cassano considers this version as utterly unknown to bibliographers ; and supposes the printer may have been *Schurener de Bopardia ;* in which supposition I find him confirmed—by a comparison of the types with those of *Æneæ Sylvii Epistolæ* of 1475, professedly printed by that artist, and of which a fine copy is preserved in his Lordship's library, from the public library at Augsbourg. This rare little book commences thus :

Incipit liber Cathonis in Vulgares rig
mos translatus a dño Catellucio de Cam
pania milite . p̄termissa Cathonis prosa
Et primo facit suū prohemium dicens.

E fare una operetta uenuto me talento
p̄ che la grossa gēte dia doctrinam̄to
Et non fo gran prīcipio allo cōmenzamēto
Ca dir parole senza utile nō me in placim̄to
Lo Catho che grande doctrina pino
Translater agio per Vulgare latino.
&c. &c. &c.

There are 12 lines below. A full page has 24 lines. In the whole, 26 leaves—without signatures, numerals, or catchwords. On the reverse of the 26th leaf, there are 14 lines: beneath which, we read

Finit fœliciter.

This copy has been recently bound in yellow morocco.

50. Cato (Angelus Supinas). *Without Name of Printer, &c.* Octavo.

The subject relates to Comets, and is preceded by a dedicatory epistle to Don John of Arragon. The first chapter begins on the reverse of the third leaf. In the whole, 30 leaves—without numerals, signatures, or catchwords. The date of the composition (as I gather) is 1472. The colophon follows below, in three lines of capital letters. A full page has 26 lines. The Duke di Cassano rightly attributes this edition to the press of *Riessinger*. It is executed in his second, or larger roman type. The present copy is large, but much stained. In calf binding.

51. Cato Moralissimus. Per Robertum de Euremodio. *Printed by Moravus.* 1488. Quarto.

This is doubtless one of the most elegant little volumes from the press of Moravus; and is the only one, to my recollection, which exhibits the union of his smallest gothic, with his largest roman, type.

The Duke di Cassano is quite enthusiastic in his commendations of its beauty and rarity; observing that it is unknown to bibliographers. The only authority referred to by Panzer, vol. ii. p. 161, no. 53, is Denis, p. 243, no. 1938—where it is described in the usually compressed manner of that bibliographer. The popularity of the work, together with the commodiousnes of the form, and beauty of the impression, may account for the rarity of the present volume. The text of the author is in roman, and that of the commentator in gothic. The latter styles himself 'monachus Clarevallis,' and dedicates his labours to Petrus de Saluciis, 'a youth of an excellent and generous disposition.' The signatures, *a* to *e*, run in eights; a i being blank. On the recto of e viij, is the following colophon, deserving of transcription. '*Hic finem aspice Catonis viri moralissimi: et in via morum sane grauissimi. Cum cōmento fratris Roberti de Euromodio monachi Clarevallis. Tam verborum ornatu limato: q̃ sententiarum grauitate preclaro vt ex Iouis cerebro videatur emanatum. Impressum Neapoli per Mathiam morauium die xvj. Julij Anno incarnationis dominice. M. cccc. lxxxviij.*' This copy has been stained in the latter part; but it is otherwise a fair and desirable volume. Recently bound in green morocco.

52. Catullus. Cum Commentario Lacisii. *Printed by B. de Boninis, Brescia.* 1485. Folio.

First impression of the Commentary of Lacisius. The signatures, *a* to *i*, are in sixes; i having eight leaves. What is uncommon, the designation of the signatures is in the Italian language; while the colophon, as well as the entire book, is in Latin. On the recto of a vij is this colophon: '*Brixiæ Impressum per Boninum de Boninis de Ragusia. M. CCCC. Lxxxv. viii. Idus Apriles.*' On the reverse, is an address of Antonius Parthenius to the reader. A blank leaf, a viij, concludes the volume. This is a large, good copy, with the exception of *c* i, and *c* vj, which are very much stained.

53. Ceccho Asculano. *Printed by P. P. Venetus and B. Theus Campanus, Venice.* 1478. Quarto.

A reprint of the edition of 1476: upon signatures a to o, in eights, o having 4 leaves. On the recto of o iiij, at the end of a table, is the following imprint, in eight lines: '*Cura ac diligentia Philippi petri Veneti & Bartholomæi thei Campani Pōticuruēsis: & per eūdem summa cū*

diligentia correctū opus cecchi esculani fœliciter est impressum Inclyta in Ciuitate Venetiarum . Duce Andrea Vēdramino . Anno domini . M . cccc . lxxviii . vi . nonas maias.' The present is an indifferent copy, in blue calf binding.

54. Chrysostomus. Opuscula quædam. *Without Name of Printer, &c.* Quarto.

A table of the contents is on the reverse of the first leaf. The text begins with the above prefix, on the recto of the following. The text is in a clumsy, and closely printed roman type—which, at first glance, resembles somewhat those volumes of which the printer is known by the peculiar construction of the capital R: but in the volume under description, no such peculiarity occurs. What, to me, is very uncommon, the printer has introduced larger lower case roman characters, in the body of the page, than the generality of the text is executed with. The Duke di Cassano is right in differing from Audiffredi respecting the appropriation of the type to the press of Ulric Han. A full page has 28 lines. There are neither numerals, signatures, nor catchwords. In the whole, 48 leaves—including a register on the 48th. A very indifferent copy, in foreign calf binding.

55. Ciceronis Epistolæ Fam. Quæd. Select. (*Printed by Riessinger.*) *Without Date, &c.* Quarto.

There can be no question that Riessinger printed this little volume, which appears to have escaped the researches of Panzer. It is executed precisely in the type with which the *Phalaris* (vide post) is printed, and to which latter his name is expressly subjoined. The type is the second roman, and sufficiently barbarous: which makes me infer that *Moravus* had not, at this time, put forth any specimen from his own press—otherwise, it is barely possible to suppose that Riessinger would have chosen such an indifferent character. An epistle of Petrus Bartolacius to Alvarus de Cosma precedes the text. This is dated '*Naples*, 1471,' from which the Duke di Cassano thinks the book was *printed* in the same year; an inference, by no means unquestionable. I suspect Riessinger to have been a careless printer. His contractions are doubtful: and we have 'ex quesita' for 'exquisita,' at the end of the epistolary address—and the words 'Marcus' and Marchus, as applied to Cicero, immediately following each other,

in the prefix to the text. There are neither numerals, signatures, nor catchwords; and a full page contains 26 lines. On the recto of the 52d and last leaf, is the following colophon:

Marci . T. C. familiares Epistolę
feliciter Expliciunt.

Upon the whole, a desirable copy, in foreign calf binding.

56. Cicero de Officiis. *Printed by V. de Spira.* 1472. Quarto.

This is in all probability a reimpression of the previous edition, with the same accompanying opuscula, which appeared in 1470, and of which a particular account will be found in the *Bibl. Spencer.* vol. i. p. 312. The text commences with the Offices, which end with the verses beginning 'Tullius hesperios,' &c. on the reverse of the 77th leaf. The *Paradoxes* follow; occupying the 10 ensuing leaves. Next, the tract *De Amicitia,* concluding on the recto of the 107th leaf. The '*Cato Major,*' *vel de Senectute,*' follows on the recto of the ensuing leaf; concluding with the *Somnium Scipionis* on the recto of the 131st leaf: where is the following colophon:

Anno Christi . M . CCCCLxxii . Die uero iiii.
mensis Iulii Venetiis.

E Spira nato Ciceronis opuscula quinque
Hęc Vindelino formis impressa fuere

Rather an indifferent copy, in foreign calf binding.

57. Cicero de Officiis: &c. *Printed at Naples.* 1479. Folio.

At first sight, the Duke di Cassano thought the types, with which this impression is executed, were those used by *Moravus*; but on comparison, he changed that opinion. He afterwards thought the book was printed by Conrad Guldenmund of Nuremberg; but again changed his opinion; and on a yet more careful comparison, was settled in the belief that the impression was executed by Franciscus de Dino, a Florentine; from a performance of the latter, executed at Naples in 1480, and another at Florence, in 1481. He calls the

edition under description, 'very beautiful and rare'—but it is certainly not the former. It is however the only book noticed by Panzer in the year 1479, at Naples; and he refers to Denis, p. 103, where it is very unsatisfactorily described.

The Life, &c. of Cicero, occupies the first 3 leaves. The Offices, 59 leaves. The Paradoxes, 7 leaves: the De Amicitia beginning on the reverse of the seventh. This latter treatise contains 29 leaves—followed by the Somnium Scipionis, on 4 leaves: on the reverse of the 4th of which begin the sayings of the twelve wise men. These fill one more leaf; on the reverse of which is the following colophon: '*Principis latine eloquentie . M . T . C . liber quinque operum Intitulatus . finit fœliciter . Impressus Neapoli sub pacifico Ferdinando Sicilie Rege Anno salutis . M . cccc . lxxviiii . Sedēte Sixto quarto pontifice maximo.*' This copy is very desirably bound in light calf, with arms on the sides, beneath which is the following inscription: '*Dom Martius Paceceo Carafa Nonus Dux Mataloni.*' The copy however has been cropt in the binding, and is much stained.*

58. Cicero. Rhetorica Nova. *Printed at Naples, by Moravus. Without Date.* Folio.

It is a pity that the condition of this book is not eqnal to its dimensions. The latter are genuine—the former is most deplorable, in every respect: and nothing, one would imagine, but the extreme rarity of the impression could have induced its late noble owner to give it a place upon the shelves of his library. It is printed upon signatures—*a* to *h*—in eights: h having only six leaves. On the reverse of h xj, is the colophon, thus:

> . M . T . Ciceronis rethorica noua Na
> poli impressa . Per mgr̃m Mathiam Mo
> ravum uirum singulari ingenio ac arte
> preditum . Finit fœlic̃iter.

* This may certainly be deemed a rare edition, as Panzer (vol. ii. p. 160, no. 39,) only refers to one authority for its existence, of which he even doubts, and from the singular mode in which the works of Cicero, contained in it, are described in the colophon, I should conjecture that it was printed from a MS. and not copied from another edition, as I do not remember to have seen these works so designated in any other.

59. Claudianus. De Raptu Proserpinæ. *Printed at Perugia, Without Date.* Folio.

A beautiful copy of a very scarce little edition—which Panzer calls 'hitherto unknown,' and for an account of which he refers exclusively to Fossi, vol. i. col. 555, where it is described with the usual accuracy of that author. Fossi adds, 'the rarity of this edition is readily ascertained from the silence of bibliographers respecting it.' It is executed in rather a handsome small gothic letter, upon signatures *a*, *b*, *c*, *d*, the first having 6, the second and third 4, and the fourth 5 leaves. A blank one forming the signatures. A full page has 32 lines. On the reverse of d v, is the colophon, thus:

Claudii Claudiani de raptu
proserpine liber explicit.
Perusie.

The present copy has been recently bound in red morocco by C. Lewis.

60. Claudianus. *Printed by I. de Tridino, Venice.* 1495. Quarto.

The Editor was Thadæus Ugoletus; whose brother Angelo printed an edition of the same text, superintended by the same editor, at Parma, in 1493. See *Bibl. Spencer.* vol. ii. p. 4. The title, with a short address on the reverse, occupy sign. a i: the text regularly follows on *a ii*, in eights, as far as q: on the recto of the last leaf of which, is the colophon, in three lines; with the register below. The device of the printer is on the reverse. A sound copy, recently bound in red calf, with gilt leaves.

61. Columella. (In Columellam Commentarium.) (*Printed by Adam Rot.*) *Without Date.* Quarto.

It is rightly said by Audiffredi, *Edit. Rom.* p. 381, that this little volume is printed with the types of *Adam Rot.* I have compared the press with that of the *Concilia I. & G. Calderini*, vol. ii. p. 158, ante, and find the two characters perfectly resembling each other: except that the book before me is a very inferior specimen of the printer's skill. On the recto of the first leaf, at top, we read

I . Moderati Columellae
hortuli . Commentarium .
Incipit fœliciter .

There are 25 lines below. A full page has 30 lines. In the whole, 14 leaves, without numerals, signatures, or catchwords. On the reverse of the last leaf, at bottom,

Cōmentarium . I . M . Columellae finit.

The present is a cropt, but perfectly sound, copy. In green morocco binding.

62. Consuetudines Neapolitanæ. (*Printed by Riessinger.*) 1482. Folio.

The printer is doubtless Sixtus Riessinger; as the Duke di Cassano intimates. The editor was Francesco Tuppo, and the work appears to have been executed by N. F. Cicinus—to whom Tuppo, at the end of the volume, addresses a sort of dedicatory letter—giving some account of his family, which is by no means uninteresting. The laws and customs of the city of Naples, here collected together, are said, on the reverse of the first leaf, to be gathered 'ex consuetudinibus antiquis non in formam scripturæ redactis.' The printing exhibits a specimen of Riessinger's roman type, mixed with his largest gothic. The work is executed in double columns. This copy has a *ms. table* prefixed, which the Duke di Cassano thought might be coeval, and *perhaps* printed in other copies; but I doubt the latter conclusion. According to the same authority, this book contains 199 leaves; each full column having 43 lines. The colophon, which is as follows, is on the reverse of the last leaf but two: 'Huius Sebastiani glose ꝯ apparatus super cōsu . Neap . finiūt Neap . imppressꝰ sub Ferdinādo omniū optimo Rege felicissimo . Per Franciscū tuppū neapolitanū . vtriusq; iuris studentē minimū qui ob laudē Regis patrie et utilitatē ciuiū sic opus īpressuꝫ curauit Anno dni . M . CCCC . lxxxii . die xxii . octobris prime inditionis.' The register is on the reverse of the last leaf. This copy has been much written upon; but is otherwise sound and desirable. Recently bound in russia.

63. Consuetudines Felicis Urbis Panhormi. *Printed by Preller, Naples.* 1496. Quarto.

This is the first edition of the Municipal Laws of the City of Palermo. The Duke di Cassano rightly calls it 'a rare and beautifully printed book'—in a large gothic type—very similar, on first view, to the earlier printed books in Spain. The same authority supposes, also very correctly, that these laws were first made known to the public, through the *Neapolitan* press, in consequence of the want of a press at Palermo. It is true that Panzer (vol. ii. p. 245), upon the authority of Maittaire—and this latter, again, upon that of *Mongitor's Bibl. Sic.* vol. i. p. 355,—notices a work, of the date of 1477, as having issued from the Palermo press: but this is not to be relied upon—for why should no other book have issued from the same press in the xvth century? The Padre Sterzinger, a bibliographical friend of the Duke di Cassano, has been led astray by the same authorities—but observes the Duke—'after the strictest search and enquiries, both in public and private libraries, I have not been able to find any book printed either by Andreas de Wormacia (the supposed printer of the supposed book of 1477), or any other printer, at Palermo, in the xvth century.'

It remains briefly to describe the volume in question. On the recto of the first leaf, above a wood-cut of the arms of the city of Palermo, is the title, above given,. The reverse is blank. On the recto of the ensuing leaf, *a ij*, commences the table—ending on the recto of the third ensuing leaf, or a iij. Then, on b i, recto, the text of the Laws in question. The signatures, to f, run in eights: f having seven leaves. On the recto of f vij is the following colophon:

Impressum Neapoli per Cristianū Preller Bauarū Ad expensas Georgii Bert de Flandria. Anno dñi. Mcccclxxxxvi. Deo gratias.

This copy has been recently bound in russia.

64. Coriolanus Cepio. De Gestis P. Mocenici Imperatoris. *Printed by Ratdolt, &c.* 1477. Quarto.

According to the authorities adduced by Panzer, vol. iii. p. 130, no. 304, this is the first edition of the history in question, and those of

1475 and 1478 are equally supposititious. In consequence, this little volume, treating of the gallant exploits of the Venetian commander in question—who was among the most celebrated characters of his day—is not without considerable intrinsic value. It is executed in the usually elegant style of printing, visible in the associated productions of Bernard Pictor, Erhard Ratdolt, and Peter Loslein de Langencen. The signatures, from *a* to *g*, including a blank leaf for a, run in eights: g has five printed leaves, and a blank leaf. The colophon and date (M CCCC LXXVII) occupy five lines. The present is, upon the whole, a desirable copy; although, from the ornamented border of the first page, there is but too decisive evidence of its having been much cut down. In foreign brown calf binding.

65. Cornazano. De Fide et Vita Christi. *Without Name of Printer or Place.* 1472. Quarto.

This very rare metrical tract has been briefly but accurately described by De Bure, vol. iii. no. 2877, Laire, i. p. 271-2, and Brunet, vol. i. p. 359, edit. 1814: except that the former intimates that the composition is partly Italian and partly Latin—whereas it is wholly Italian; with the exception presently to be mentioned: and the latter infers that the printer was *Jenson*, which is certainly erroneous—as an examination of the lower-case *m* and *h* will alone prove to the contrary. It has however very much the appearance of a book printed at *Venice*; a conjecture, which may be supposed to be confirmed by the six pages of hexameter Latin verses at the end, in praise of that city. The present copy unfortunately wants two leaves out of the six, of the table, with which the impression commences. On the ensuing leaf, or first of the text, beneath six lines of a capital-letter prefix, the poem commences, thus:

[P] Erche in questa mortale e fragil uita
senza cognition del creatore
non e scientia in sua uirtu compita
Nato nel pecto me* nouo furore
&c. &c. &c.

A full page has 27 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 60th leaf, from the commencement of the text, the poem ends thus:

* Sic.

che non e honor uedere a chi fede ama
Christo battuto : e far stalla in san petro

Then follows the Latin poem, above mentioned, beginning thus :

Iua decent diuos : & carmina sancta fideles
Auctori stat fama suo : tu cæde canenti
Barbara maumetios plebes mirata triumphos.

I have looked in vain, in this poem, for any mention of the successful introduction and flourishing condition of the *Art of Printing* in this city—but find plenty of other high-sounding and uninteresting compliments. It concludes thus :

Barbara caucaseis itali ne præda trahamur
Ne nostra attingat is* littora sanguinis imber
Hanc saltem seruate dei . sat luximus olim
Italiæ euersas pegrinis cladibus urbes.
FINIS. M . CCCC . LXXII .

The present is a clean, and upon the whole, very desirable copy. Recently bound in green morocco.

66. CORNAZANO, ANTONIO. DEL ARTE MILITAR. *Printed by C. de Mandello, at Venice.* 1493. Folio.

Over a wood-cut frontispiece of a warrior seated, with a mace in his right hand, and a man standing up, with a trumpet over his left shoulder—both within a tent†—is this title : 'Opera bellissima delarte Militar Del excellentissimo poeta miser Antonio Cornazano in terza rima.' On the reverse is an address of Cornazano, followed by an announce, worth transcription : 'Incomēza la opera de miser Antonio Cornazano de larte militar che fa stāpar miser pre Piero Benayo el ql ha p gratia de la illustrissima . S . de Venesia che p āni . x . niuno altro la possi far stāpar ne stāpata p altri ī le sue terre uēder sotto pena de ducati uinticinq; p ogni opa : & de pdere le dicte ope laqle pena la terza parti sia delarsenal de Venesia : laltra terza parte sia de lo hospedal ne la pieta : laltra terza parte sia de esso miser pre Piero, &c. This is dated 1473.

* Sic.

† Precisely the same cut which appears in the Italian version of Valturius, of 1483, on the reverse of sign. & i.

The poem begins on the recto of a ii, in double columns: a full page having 45 lines. The leaves are numbered regularly to fol. lx: on the reverse of which is the ensuing colophon, beneath the second column:

Finisse el libro delarte militar cōposto per
lo excellētissimo homo miser Antonio
Cornazan stampato in Venexia p Mai
stro Cristophoro da mādello aposte del
Venerabile Homo Miser Pre Piero Be
nalio . A di otto novembrio delāno de la
salute del nostro signor miser Jesu Chri
sto nel . M CCCC LXXXXIII.

The recto of the next leaf is blank: on the reverse commences a table of the chapters in the nine books of the work. This table occupies four leaves, ending on the recto of the fourth. Panzer, vol. iii. 340, refers to the Crevenna, La Valliere, and Pinelli Catalogues, for copies of this edition. The present is a fair, sound, and desirable copy; recently bound in red morocco.

67. Crescentius De Agricultura. Ital. *Printed at Florence, by Nicolo, of the Diocese of Wratislaw.* 1478. Folio.

A fine sound copy of the first edition of the Italian version of Crescentius. The printer was the same artist (Nicolo del l'Almagna,) who executed the Dante of 1481; but these types are larger than the smaller types in this last mentioned work, although they have the same general character and aspect. On the reverse of the 202d and last leaf, is the colophon, thus:

IMPRESSVM EST HOC OPVS FLOREN
TIE PER ME NICHOLAVM DIOCESIS
VRATISLAVIENSIS DIE
. XV . MENSIS IULII .
ANNO . D . M .
. CCCC . L . XXVIII .

In foreign calf binding.

68. Dante. La Divina Comedia. *Printed at Naples.* 1477. Folio.

This edition is beautifully printed in a fine, large, round roman type, upon paper of the most delicate tint and manufacture: but the present copy is in indifferent condition. The first four leaves (especially the third) are of a sombre tint, and inlaid, and a worm has committed sad ravages upon some ten or a dozen of the last 22 leaves. The last three leaves are also inlaid. But a more serious source of grievance belongs to it; as signatures *n ii* and *n vii* are duplicates; and have been substituted for *o ii* and *o vii*—which latter are here wanting. The copy is, in other respects, unskilfully ruled, and somewhat damaged in the inner margin.

On the recto of the first leaf, sign. a i, the poem of the *Inferno* begins, with a prefix of six lines of capital letters. A full page has 32 lines. Brunet says that the signatures, *a* to *gg*, run in eights; except *a* and f f, which have each only six, and *g g* seven: but, in the present copy, I find the first signature with seven leaves—and the first two leaves of b, unmarked. On the recto of *g g* vij, is the colophon, thus:

Finisse la tertia & ultima Comedia di
Paradiso . delo excellentissimo poeta
laureato Dante : alleghieri di firenze .
Impresso nela magnifica cipta di Na
poli : cū ogni diligentia et fede . Sotto
lo inuictissimo Re Ferdinando inclito
Re di Sicilia . &cť . Adi XII . dil mese
di Aprile . M . CCCC . LXXVII .
LAVS DEO

The Duke di Cassano attributes the printing (and apparently with justice,) to *M. Moravus;* the most skilful of all the early Neapolitan printers. I have compared the text of this edition with that of the first edition, printed by Numeister at Foligno, in 1472, and find it so very different,* as to render it indisputable, that the one was not a

* I here subjoin the commencement of the first Canto of the Inferno in the present impression, collated with that of the Foligno edition.

El mezo del camī di nostra uita	*Edit. Foligno.*
miritrouai peruna selua oscura	*mi trouai*
che la *deritta* via era smarrita.	*diricta*

reprint of the other. I may moreover observe, that the titles of the several cantos are not accompanied, as in the Foligno impression, with the heads of the contents of each canto. This copy is bound in foreign red morocco.

69. Dati Epistolæ. *Printed by Arnoldus de Bruxella, Naples.* 1474. Quarto.

A tract of 33 leaves, printed in the very best manner of A. de Bruxella. The prefix is on the recto of the first; and the colophon, in four lines and half, is on the recto of the last leaf. In red calf binding, gilt leaves.

70. Dati Aug. Documenta. *Printed at Naples.* 1476. Quarto.

These 'documenta' appear to be wholly of a grammatical kind. The present impression is executed in a close, but tall and rather elegantly formed roman type, which the Duke di Cassano conceived to have a strong resemblance to those used by Francesco Nicolo Fiorentino, in the 'divina dottrina rivelata a S. Caterina.' There are neither signatures, numerals, nor catchwords; and a full page contains 29 lines. The colophon is on the recto of the 31st and last leaf, in

	Edit. Foligno.
O quanto adir quellera . *e cosa dura*	*Et quanto . . . cosa dura*
questa selua seluaggia aspra e forte :	*esta*
che nel pensier rinuoua lapaura.	
T ante amara che poco *e piu* morte.	*piu*
ma pertractar delben chio ui trouai :	
dirro delaltre cose chio uo scorte.	
I o non so ben ridir *comio* uentrai :	*come*
tanto era pien disonno *aquel* punto	*insuquil*
che lauerace uia abandonai	
M a poi chi fui apie dun colle giunto	
la *oue* terminaua quella ualle	*doue*
che mauea dipaura il cor conpunto	
G uardai in alto e uidi le*sue* spalle	*suoe*
uestite gia de raggi del pianeta :	
che mena dritto altrui perogni calle.	
A llor fu la*pura* vn poco queta :	*paura*
che nel lago delcor mera durata	
lanocte chio passai contanta pieta.	

Almost every line varies in orthography.

four lines; purporting the book to have been printed in the above year, on the 20th of September. The present is a fair, sound copy; in red calf binding.

71. Dias (Manuel). Libro de Albeyteria. *Printed at Saragossa.* 1495. Folio.

This handsomely printed book is slightly noticed by Panzer (vol. iv. p. 268), on the authority of Caballero, p. 56. It is a book of recipes in medicine, composed in the Castilian tongue, by Martino Martinez Dampiez. Unfortunately, the present copy is, towards the end, in a very wretched condition—from a large, and I fear, immoveable stain—which pervades the last twenty leaves. The title, in very large lower-case gothic letters, is on the recto of the first leaf. A table follows; the first *page* of it being numbered III. The pages are numbered as far as page XVI.—when the *folios* begin to be numbered—and continue so, regularly, to fol. LXXVII—the last in the book. On the reverse, are the printer's device (between a figure of a pilgrim, and that of St. Sebastian) and colophon; the latter occupying 14 lines below the former.

Since the preceding was written, this book has returned from the binder (C. Lewis) wonderfully mended and improved: and bound in pale russia.

72. Diodorus Siculus. Bibl. Hist. *Printed by A. J. Catharensis, Venice.* 1476. Folio.

Second edition in the Latin tongue; that of 1472, printed at Bologna, being the first. The translator was Poggio. A table of chapters commences on the reverse of the first leaf, and ends on the reverse of the second. Then a blank leaf, intended for a i; as on the recto of *a* ii, the Latin version begins. The signatures extend to q; of which a has 10, from thence, to l, in eights: *l*, m, in sixes: n eight: o, six: p, eight: the text of Diodorus ending on the recto of p viij. The signature q, which follows, in eights, contains the text of *Tacitus de Moribus Germanorum.* The colophon, in four lines, is on the recto of q viij . . . *Impressi Venetiis per Andreā Iacobi Katharēsem Andrea Vendramino Duce fortunatissimo* . M cccc lxxvi . *Pridie Kal. febr.* The present is a sound copy, recently bound in russia, but has the margins heavily charged with ms. annotations.

73. Durandus. Rationale Divinorum Officiorum. *Printed by Laver, Rome.* 1477. Folio.

Audiffredi, *Edit. Rom.* p. 218, is particular in his account of this edition—castigating, as usual, the defective description of it by Laire in his *Spec. Rom. Edit.* An Address of Aloisius Tuscanus to P. Cardinal Terasonensis occupies the reverse of the first leaf. A table of two leaves follows; which, from Audiffredi's statement, appears to be defective: another leaf being wanted. The text follows, here elegantly decorated by a coeval illumination. On the reverse of the last leaf but one, is the colophon, in ten lines, as given by Audiffredi. A register of one leaf ensues. There are neither numerals, signatures, nor catchwords: a full column containing 50 lines. In a bibliographical point of view, this volume is desirable—as containing the name of *George Laver of Wurtzburg*, which rarely occurs, and as exhibiting a variety of his types— it being a different fount to that which appears in the *Quintus Curtius* and other early books by the same printer. This copy has been recently and handsomely bound in russia.

74. Durandus. Rationale Divinorum Officiorum. *Printed by Moravus, Naples.* 1478. Folio.

This is one of the almost innumerable editions of the present work. It should seem that there was hardly a printer in Europe who did not conceive himself in duty bound, as it were, to bring forth an impression of this celebrated performance. It was not therefore likely to have escaped the press of so eminent a printer as Moravus. There is nothing remarkable in the printing of the volume, except that it is executed in the large gothic type of Moravus, which has not the elegance of the smaller. With the exception of the first leaf of a table (which seems as if it should have been preceded by others), this volume contains 344 leaves: the colophon, in nine lines, being at the bottom of the second column. The present is an indifferent copy, in dark calf binding.

75. Egidius de Roma. Super Duob. Lib. de Generatione Aristotelis. *Printed at Naples, by Hoensteyn. Without Date.* Folio.

This book is printed in a handsome full sized gothic type, in two columns, without numerals, signatures, or catchwords. A full page contains 45 lines. In the whole, 102 leaves. On the reverse of the last leaf, is the colophon, in six lines, thus: '*Et sic finit feliciter expositio dni egidij de roma super duobus libris de generatiōe aristotelis sūma cū diligentia Per magistruz iudocū hoensteyn uirū benignissimum neapoli impressa.*' A register is beneath. This is upon the whole a sound copy, and has been recently bound in red calf, with gilt leaves.

76. Egidius Romanus. De Regimin. Principum. *Printed by Planck, Rome.* 1482. Folio.

This edition, otherwise of no very great importance, is retained as a specimen of Planck's press, with his name and the above date subjoined. The printer styles himself thus: '*Impressum Rome per inclitū virū magistrū Stephanum planck . de Patavia.*' This edition is printed in double columns, without numerals, signatures, and catchwords. A short introductory address, and table of chapters, occupy the first four leaves. The work begins on the recto of the 5th, ending on the recto of the 134th leaf—with the colophon and register. The present is an indifferent copy, in calf binding.

77. Elysius, I. B. De Philosophia Naturali. *Without Name of Printer, Place, or Date.* Folio.

In a very small gothic type, and unquestionably the production of the press of *Moravus*. The Duke di Cassano has justly supposed it to be executed by that printer. The work is dedicated to Andreas Matheus Aquarinis, of Arragon, 'a knight, (says the Duke di C.) celebrated for his valour, knowledge, and learning.' The work of Elysius terminates on the recto of c vj: *a* having 6, and b eight leaves —and is followed by that of Landulfus super secundum Sententiarum; which latter is preceded by a table of two leaves, and extends from *a a* to *m m*, in eights, inclusively — without the table. This

latter work is printed in the same type, and also in double columns. On the recto of *mm* viij, is the colophon, thus:

Explicit liber secundus sup sententias sedm fratrem Landulfum de Neapoli sacre theologie doctorez de ordine fratrum minorum

In foreign calf binding.

78. Epistolæ Illustrium Virorum. *Printed by N. Wolf.* 1499. Folio.

The colophon of this edition is somewhat singular: '*Hoc opus diligēter impressum est Anno a natali christiano . M . ccccxcix . ad Idus Februarias . In officina Nicolai Vuolf: Lutrien . Eiusq; cartharum conexiones his signatæ characteribus.*' The signatures, to o, are in sixes. Among these epistles, those of Politian occupy the greater part of the volume. It is doubtless an interesting collection. Among them I find one, from Pico of Mirandula, noticing the pleasures of which he had recently partaken, at Florence, in the society of Politian, who, 'in his opinion, is the most learned man of his age.' It is the CLXI Letter. The present indifferent copy has been recently bound in calf.

79. Ferdinandi Vita & Laudes. (*Printed by I. P. de Lignamine.*) 1472. Quarto.

Although no name of printer be subjoined, it is quite clear that this book was printed by I. P. de Lignamine—even were not his name, as the avowed author of the composition, prefixed to the first page. It is painful to think that so excellent a scholar as this printer—whom Audiffredi loses no opportunity of praising—should be among the most careless and inaccurate of his profession; for at the end of the colophon, on the recto of the 23d and last leaf, the book is said to have been executed in 1462, 'the first year of the pontificate of Pope Sixtus IV.'—whereas that event occurred in 147½. It is therefore antedated 10 years. On the recto of the last leaf but one, the printer speaks with great self-commendation of his generous and liberal spirit in the execution of his business—that he prints for honour, and not for lucre—and mentions his execution of the treatise '*De Sanguine Christi,*' by that Pontiff, with the same motive. There are neither signatures, numerals, nor catchwords. The present is a sound copy, in calf binding.

80. Filostrato. *Without Name of Printer, Place, or Date.* Quarto.

This is doubtless a very rare book. Panzer makes no mention of it, and Brunet refers exclusively to Gamba. The contents of it are thus disclosed in the full title: 'Incomincia la prima parte di philostrato de le amorose fadige di troilo nel quale si pone come troilo inamorose di griseida & li amorosi sospiri e lagrime per lui hauute prima che ad alcuno altro el suo oculto amore discoprisse & qui primamente si dimostra la ītentione delautore.'

a LCVN DI IOVE sogliono il fauore
ne lor principii piatosi inuocare
altri dapollo chiamano ilualore
io diparnaso lemuse pregare
solea ne mie bisogni ma lamore
&c. &c. &.

A full page has 32 lines. The signatures, a—g, run in eights: h—q, in fours: r has six leaves. The conclusion, on the recto of r vj is thus:

FINIS.

Molti si trouano ogi di nel mondo
di don celeste non terren dotati
che in uer chiamar si potriano beati
se cosa stabil fusse in questo fondo
&c. &c. &c.

Ten lines are below. Then as follows:

El uaglia & possa & sia degno e presato
In questa opra e in molte altre lha mostrato

The reverse is blank. A sound copy; recently bound in yellow morocco.

81. Fontius Barthol. In Persium. *Florence: Printed in the Monastery of St. Jac. de Ripoli.* 1477. Quarto.

The dedication of Bartholomeus Fontius to Lorenzo de Medici, begins on the recto of a i, and is followed by the Life of Persius on the

reverse of a ii. The commentary upon the poet commences on the recto of a iiii. The signatures, to *n*, run in eights: n having only two leaves. On the reverse of n ii is the colophon, in four lines of capital letters: 'Impressum Florentiae apvd Sanctvm Iacobvm de Ripoli Anno M CCCC LXXVII.' This book exhibits but an indifferent specimen of printing; and this copy is not free from marginal annotations. In calf binding.

82. Francesco, San. La Vita. *Printed at Milan, by Zarotus.* 1476. Folio.

A very indifferent copy of an impression rather curious to the bibliographer, as containing the gothic letter of Zarotus, which we see in his Latin Æsop of 1474 and 1476. It is printed in double columns, having 36 lines in a page. The signatures, to *o*, run in eights: o having 12 leaves. On the reverse of o xij is the following colophon:

> Mcccc°lxxbij adi bj del mese de fe
> bruario estata impressa questa opa p
> magistro Antonio zaroto da parma
> in milano

A table occupies the four remaining leaves. This impression appears to have escaped Panzer. Recently bound in blue calf.

83. Frezzi. Il Quadriregio. *Printed at Florence. Without Date.* Folio.

This is probably the *second edition;* being undoubtedly anterior to the impression of 1494. The first edition of 1481 will be found fully described in the *Bibl. Spencer.* vol. iv. p. 119. The present is briefly but accurately noticed in Laire's *Index Libror.* vol. ii. p. 9:—'aut illa Perusina anni 1481, aut hæc copia est alterius; verbo enim ad verbum, exceptis abbreviationibus, sibi assimilantur.' *Ibid.* Denis, p. 567, is brief and superficial; referring only to Capponi, p. 178. A table of four leaves, upon signature a, precedes the text: the text beginning on the recto of the second signature of a—and running to m, inclusively, in sixes. It is executed in double columns, in a thin handsome roman type, having 45 lines in a full page. On the recto of m vj, is the colophon, thus:

> Finisce ellibro decto el Quatriregio dl
> decorso della uita humana dimesser Fe

derico gia uescouo della cipta di Fuligno eximio in sacra theologia frate del ordine disancto Domenico con somma diligētia emēdato . Impresso ī Firenze

The present copy is bound in light brown calf.

84. Gafori, Francisci, Theoricum opus Musice discipline. *Printed by Franciscus di Dino, Naples.* 1480. Quarto.

The Duke di Cassano has taken great pains in the description of this uncommon book, which he calls 'the first edition and of extreme rarity.' According to Laire, vol. i. p. 28, no. 28, Maittaire has badly described it; but Mercier, in his Supplement to Marchand, p. 97, has been comparatively copious and particular. Panzer, vol. ii. p. 146, no. 41, does not appear to have ever seen it; for he quotes the words '*Theoricum opus Armonicæ Disciplinæ*, with a quære whether they may not imply the same work: whereas, the truth is, these very words are printed in the colophon of this impression. The book contains three or four wood-cuts; of which the first, on the recto of the 17th leaf, represents six men beating an anvil with sledge hammers, according to time: the numerals over the hammers are too obscure to be distinguished with accuracy, but the four last run in this order: viii . viiij . xii . xvi . The text appears to explain it. The Duke di Cassano calls this 'a fine wood-cut'—but qualifies his praise by adding, 'I say 'fine'—with reference to the period of its execution.' It is in fact sufficiently rude, but curious. The other cuts are chiefly diagrams, with an exception towards the end—which represents a man sitting and playing upon an instrument like an organ: which cut I remember to have seen in some other early publication.

The impression begins on the reverse of the first leaf, with two pages of table. On the reverse of the second leaf, the dedicatory address of the author to I. Arcimboldus begins, and ends on the reverse of the fourth leaf. Next commences the text, '*De Effectibus & Commendatione Musice Capitulum Primum.*' A full page has 26 lines. There are neither numerals, signatures, nor catchwords. In the whole, including a leaf of register, which follows the colophon in 7 lines, there are 14 leaves. In the colophon, the printer is designated as a Florentine. The author's concluding address is in verse, terminating thus:

Si studii fructum cerpseris ipse mei
En age: me & librū uultu conplectere grato
Dicere nec pigeat Tu mihi seruus eris

The present is a sound and desirable copy, in russia binding.

85. Gerson, I. De Contemptu Mundi. *Printed by P. Loslein de Langencen.* 1483. Quarto.

Printed in the black letter, in double columns. The table occupies the first two leaves. Then the text on signature a, with the leaves regularly numbered to fol. 40, where the colophon is thus: '*Iohannis Gerson cancellarij parisiensis . de contēptu mūdi . deuotū et vtile opusculū finit M . cccc . lxxxiij . per Petrum loslein de langencen alemanū Venetijs feliciter impressum . Laus Deo.*' In calf binding.

86. Guido de Colonna or Columna. Historia. Trojana. *Venice.* 1481. Folio.

This seems to be the only Italian impression of this once celebrated History, which was published in the xvth century; and is considered to be very rare in the Pinelli Catalogue; vol. iv. p. 141. The signatures, to h, run in eights, a i being blank: h has only six leaves: i, k, l, m, and n, have each eight leaves: o, six leaves. On the reverse of o iiij, is the brief biography of the author, dated 1487—erroneously I suspect, for 1477—since the book was printed six years before. The colophon, in eight lines, is thus: '*Questa presente opera: e stata impressa per Antonio de Alexandria della paglia . Bartholomeo de Fossombrono dela Mancha & Marchesino di Sauioni Milanese . nella inchlita citta di Venexia: negli anni della incarnatione . M . CCCC . LXXXI.*' The table concludes the book, on the reverse of o vj. The work is uniformly printed in double columns. The present copy has been recently bound in russia.

87. Hieronimus De Viris Illustribus. *Printed by Gunther Zeiner. Without Date.* Folio.

I presume St. Jerom to be the author of the work; as his prologue occupies the first page, on the recto of the first leaf. The characters are scriptural and theological — of the early period of christianity. This impression is entirely destitute of signatures, numerals, and catchwords; and from the text, in large gothic characters, I presume

the printer to have been Gunther Zeiner. In the whole, 37 leaves: ending thus, on the recto of the last.

credita p viribus agit . Deo gratias

The reverse is blank. Panzer, vol. i. p. 131, no. 196, is certainly wrong in making 137 leaves. A fair, sound copy; in foreign calf binding.

88. Herodianus. Lat. *Printed at Rome.* 1493. Folio.

The author of this Latin version is *Politian*, whose prefatory epistle occupies signature *a iii*, in mistake for a ii. There were three editions, from the same Latin text, the same year: all of which are in the present Library—as this is the *first* impression of Herodian in the Latin tongue. The colophon is on the recto of *i iiij*, in sixes. A plentiful list of Errata is below—to which the register is subjoined—and from which we gather that *a* (including a blank leaf,) has eight leaves. The latter part of this copy is very indifferent. Recently bound in russia.

89. Hieronymo. La Vita, et Transito, et Gli Miracoli. *Without Name of Printer, Place, or Date.* Quarto.

This is the edition of which particular mention is made in the *Bibl. Pinell.* vol. iv. p. 124, as exhibiting precisely the same character as is to be seen in the first Horace, the dateless Lucan and the Apopthegms of Plutarch. A table of contents occupies the first four leaves. Then the title, in two lines and half, in capital letters, with 23 lines below. A full page contains 28 lines. There are neither numerals, signatures, nor catchwords. The Life of the Saint occupies the first eight leaves. Then the *Transito* of the Saint in 52 leaves; followed by the *Miracles* in 63 leaves—having on the reverse of the 63rd, an Italian metrical address to St. Jerom—which concludes on the recto of the ensuing, and 128th and last leaf—and to which the following colophon is subjoined.

Qui si contien del glorioso e degno
Hieronymo: lauita el bel finire
Chel fece a nostro exempio per salire
Con uerde palma nel beato regno.

The reverse is blank. The present is, upon the whole, a desirable copy; in foreign calf binding.

90. Historia de Infantulo Simone. (*Printed by A. de Bruxella.*) Quarto.

Having entered so fully into the account of this extraordinary history, in the third volume of the *Bibl. Spenc.* p. 378, it remains here only to observe, that the present impression, with the exception of the prefix, (which is here in three lines—purporting to be an address of I. M. Tuberinus to the Rector and Senate of the people of Brescia) and conclusion, is precisely a copy of the edition of Guldinbeck (above described), which was executed in *March* 1475, the present appearing to be in *April* in the same year. The difference in the conclusion consists of an addition of two lines, informing us that the Jews, besides being 'imprisoned and chained,' were, some of them, hung up by the feet between two malefactors; others stabbed, and others burnt.' The colophon consists of eight hexameter and pentameter verses, preceded by the word 'Miraculum,' and followed by FINIS The name of the printer is not introduced, but there can be no question of the book having been executed by A. de Bruxella. A large and genuine copy, consisting of eight leaves; in red calf binding.

91. Horatii Opera Omnia. *Printed by Arnoldus de Bruxella, at Naples.* 1474. Quarto.

This book is, beyond all doubt, the rarest classical volume in the world. No other copy of it is known; a circumstance which, however extraordinary, is nevertheless true. Panzer, vol. ii. p. 155, no. 11, says only thus of it: 'Editio rarissima, a Cl. Morellio visa, nemini ex præcipuis bibliographis dicta.' He gives however the colophon, at the end of the Odes, from the information of Morelli. Santander borrows this colophon, and merely remarks: 'Edition infiniment rare et peu connue.' *Dict. Bibliog. Chois.* vol. ii. p. 36. 'Edizione (says the Duke di Cassano,) celebrata par la esimia di lei rarità, eseguita nel med. anno, in cui furon fatte le due primarie con data, cioè quella di Ferrara, et l' altro di Milano.' By these latter editions, the Duke di Cassano refers to the *Epistles and Odes* only, printed at Ferrara—and the entire works at Milan—each in 1474; the latter, with the commentary of Acro. Of these editions, a copious description is given in the *Bibl. Spenc.* vol. ii. p. 69-77; but the commentary of Porphyrio is there erroneously said to accompany the latter edit. of 1474.

Before I proceed to a minute bibliographical account of the arrange-

ment, and of the readings, of the text of this UNIQUE VOLUME, it may not be irrelevant to remark, that the Rev. Mr. Babington has completed a careful collation of it with the following early editions in this Library: namely, the *Ferrara* of 1474, *Zarotus* 1474, *Lavagna* 1476, *P. C. Petri* 1479, *L. de Strazarolis* 1481, *Landinus* 1482, *Philomusus* 1490, *Mancinellus* 1495, and *Locherus* 1498: besides the reputed *Editio Princeps* in 4to, without date, and those of *Guldinbeck* and *Lavagna* without dates; the latter considered as the *second* edition in the *Bibl. Spencer.* vol. ii. p. 66: and the result has been, that Mr. Babington has established (in his own judgment) that 'THIS edition is copied from the 4to. Editio Princeps, corrected however with considerable care, and from MSS. of no mean authority.'

In this edition, by A. de Bruxella, there is no preface, so that it is not possible to know exactly who was the EDITOR. If Riessinger had been the printer, we should have had little hesitation in assigning that office to *Tuppo*, who was at any rate a skilful jurisconsult, if not an accomplished classical scholar.

The present copy begins with the first ode to Mecenas: which, from the prefix alone, may be considered decisive that the Neapolitan impression is not a mere reprint of its precursors.

Quinti Oratii flacci liber primus īcipit me
trum Asclepiadis pragmatice monocolos:

ECENAS atauis edite regibus:
Ohe presidiū dulce decus meum
Sūt quos curriculo puluerē olīpicū
Collegisse iuuat: metaq; feruidis:
Euitata rotis ? palmaq; nobilis:
Terrarum dominos euehit ad deos.*
&c. &c. &c.

* The commencement of the above ode, in the dateless folio edition (supposed to be by *Lavagna*), and in that printed by Zarotus at Milan, in 1474, is thus:

Quinti Horatii Flacci Venusini Carminum liber
primus ad Mecœnatem
Ecœnas Atauis edite regibus:
O & præsidium & dulce decus meum:
&c. &c. &c.

In the dateless quarto, or supposed first edition, the title is QUINTI ORATII FLACCI CARMINVM LIBER PRIMVS: The text is similar to those just mentioned. The first Horace printed by Aldus, in 1501, has '*O e*'—the t having dropped from the e—for, in the edition of 1519, it is '*O et.*'

A full page of the odes—without any break or vacancy—contains 25 lines. In the Epistles and Satires, there are only 24 lines in a full page. There are neither numerals, signatures, nor catchwords. The titles, prefixed to the several odes, are different here, from those of the before mentioned editions; so that I cannot help considering the MS. from which this book was printed, to be inspected for the first time by the editor. The odes conclude on the recto of the 81st leaf —with the following colophon—beneath the word FINIS.

Completum est opus Oratii in odis per Ar
naldum de Bruxella Neapoli Anno domini
Millesimo quadringentesimo septuagesimo*
quarto die vero quindecima mensis nouem
bris

The reverse is blank. On the recto of the ensuing leaf, the *Epistles* begin thus:

Quinti Oratii flacci Eplarū liber primus

Rima dicte mihi summa dicende ca
mena
Spectatum satis et donatum iam ru
de queris
Mecenas iterum antiquo me includere ludo
Nō eadem est etas : non mēs : Veiani armis
Herculis ad postem fixis latet abditus agro
&c. &c. &c.

On the reverse of the 113th leaf, beneath the ninth and concluding line of text, there is the following verse of the editor or printer:

Qui dedit expleri laudetur mēte fideli . : .

On the recto of the ensuing, and 114th leaf, the *Art of Poetry* begins thus:

Quinti Oratii Flacci poetria

Vmano capiti ceruicē pictor equinā
Iūgeř si velit varias inducer plumas
Vndiq; collatis mēbris vt turpiť atrū

* The second *e* is reversed in the word 'septuagesimo.'

Desinat in piscem mulier formosa superne
Spectatū admissi risum teneatis amici
&c. &c. &c.

On the reverse of the ninth following leaf, this piece ends thus:

Quē verbo* arripuit : tenet occiditq; legēdo
Non missura cutē nisi plena cruoris hirundo†

F I N I S

On the recto of the ensuing leaf, the Satires begin thus:

Quinti Oratii flacci Sermonum liber pri
mus incipit

VI FIT Mecenas ut nemo quaꝫ
Sibi sorte‡ vlla§
Seu ratio dederit seu fors obiecerit
Cōtētꝰ viuat laudꝫ diuersa sequētes
O fortunati mercatores grauis annis
Miles ait: multo iam fractus mēbra labore.
&c. &c. &c.

The Satires contain 45 leaves; ending on the reverse of the 168th leaf from the beginning of the volume, inclusively. The conclusion is thus:

Vt nihil omnino gustaremus velut illis
Canidia afflasset: peior serpentibus afris

F I N I S.

A register occupies the recto of the ensuing and last leaf. The reverse is blank. Such is the bibliographical account of the contents of this very extraordinary volume: the only account, of any extent or importance, which has been hitherto before the public. Notwithstanding the copy under description, has, in every respect, a quarto form—being about 8 inches by 5½—yet the water marks are perpendicular. Nor has there been any violent symptom of cropping by the former owners—as the 70th leaf is rough throughout, and the three following are rough at bottom. It is very singular that this book,

* Sic. † Sic. ‡ Sic. § Sic.

like the copy of the *almost* equally rare edition of Juvenal, described at page 63 post, should have been in the hands of one who has almost entirely filled the margins with ms. annotations — apparently of the time of the publication. These ms. addenda have been nearly obliterated by its late owner by means of pure water; so that, with the exception of a few tender places, the volume may be considered sound and desirable.

92. IMOLA, IOANNES DE. REPETIT. DE JUREIURANDO. *Printed at Naples, by Riessinger.* 1477. Folio.

In the usual (or second) roman type of the printer. An interesting address of Tuppo to I. B. de Bentiuoglio de Sasso ferrato, occupies the reverse of the first leaf. On the recto of the last leaf, is the colophon, thus:

> Finiunt repetitiones Io . de ymola super
> quibusdam capl'is de iureiurando Impsse
> Neapol' per honorabilē dominum Sixtuz
> de Argentina & Franciscū tuppi . Anno
> domini . M . CCCC . LXXVII . Die ve
> ro decimo mensis May

The name of Tuppi rarely appears as a printer. In fact Riessinger, of Strasbourg, printed the book, and Tuppi superintended the publication. A large copy, having the bottom edges uncut. In russia binding.

93. IDEM OPUS. *Printed by the same, in the same year.* Folio.

A reprint of the preceding edition, but in the roman letter. At the end of the text, is a joint address of Riessinger and Tuppi to I. B. de Bentivoglio. The colophon is precisely the same as the preceding; only, at the end, are the words 'Sixtus Riessinger' in a large gothic type. A register occupies the recto of the following and last leaf. There are neither numerals, signatures, nor catchwords. Recently bound in russia.

94. Isidori Speculum, De Summo Bono. (*Printed by Ulric Zel.*) *Without Date.* Quarto.

There can be no question of this volume having been printed by Ulric Zel—in his smallest character. A table occupies the first leaf. A full page, as usual, contains 27 lines. According to the ms. numerals of this copy, there are 135 leaves in the present impression. At the end, on the recto of the first leaf, at bottom,

Explicit liber iste . Deo laus.

A tolerably sound copy, in foreign calf binding.

95. Jacopone da Todi. Cantici e Laude. *Printed by Francesco Bonacorsi, at Florence.* 1490. Quarto.

'Editio Princeps & Rarissima.' Such is the emphatic designation of this impression in Laire's *Index Libror.* vol. ii. p. 157. Denis, p. 288, no. 2338, refers to Capponi, p. 212, Fontanini, vol. ii. p. 4, and Gaignat, p. 502; besides the *Cat. de la Valliere,* vol ii. p. 494. These authorities, however, are sufficiently meagre—especially the last. On the recto of the first leaf is the following title: 'Lavde Di Frate Iacopone da Todi'—in capital letters. The proheme commences on the back of this title, and terminates on the recto of the following leaf, A ii. The copy noticed by Laire wanted one leaf of this proheme. A table, in two columns, commences on the reverse of A ii—and concludes, in long lines, on A iiii. v, vi, vij. Then a leaf, of which the reverse presents us with a wood-cut, in outline, of which the upper part of the subject displays the virgin, irradiated, and seated upon clouds, with three cherubim at the lower part, and four angels above: the whole in very good taste, and worthy of Florentine art of this period. Below is the saint, praying, before a desk: his head and hands are too large. On the recto of the ensuing leaf, a i, the text commences thus:

Incominciano Licantichi o uero laude
del Beato frate Jacopone de Benedecto
da Todi De lordine de frati minori
Dela Beata uergene Maria : & delpeccatore . I .

o	Regina	De uolerme sanare
	cortese	Non aio pagamento
	Io so auoi	Tanto so anichilato
	uenuto	Faite deme stromento
Chalmio cor feruto		Seruo recomperato
Deiate medecare		Donna elprez edato
Io so auoi uenuto		Quel chauest alactare
Comhomo desperato		Donna perquel amore.
&c. &c. &c.		&c. &c. &c.

The signatures run to q viij, in eights. On the recto of q viij, is the following colophon; '*A Contemplatione delle deuote persone sono impresse queste laude per Ser Francesco Bonacorsi In Firenze adi uentiotto del mese di Septēbre . M . CCCC . LXXXX .*'—with four verses below. The present is rather a sound, than a fine copy. In recent green morocco binding.

96. Iusto Paladino de Franza, La Vita de. *Printed at Venice.* 1487. Quarto.

This scarce little metrical tract, in eight line stanzas, appears to have escaped Panzer. The copy under description commences on the recto of a ꝗ; but whether it had not a preceding leaf, a i, may be doubted; or, if so, such preceding leaf may be blank. The title, beneath a rude wood-cut—of Fortune appearing to a man sitting down, with another man about to enter a wood to the left—is thus: '*Qui comincia el libro de santo Justo paladina de franza e de la sua vita e come a elo li apparve la fortuna del mondo e como parlaua con essa e como lo fu intētato dal demonio de diuersi modi de la nostra fede christiana.*' This edition is printed in double columns, in the black letter, with five stanzas to the full column. The first signature has seven printed leaves, and the second (b) five printed leaves. On the reverse of b v is the colophon, thus:

Qui finisse la vita de Justo paladino de
Franza Adi sexe de luio del mille qua/
trocento otantasette in Venesia.
Deo gratias Amen.

A sound and desirable copy; in dark green morocco binding.

97. Iherusalem, La Conquesta de. *Without Name of Printer, Place, or Date.* Quarto.

This little Italian tract, which I presume to be one of the many Italian versions of the above subject, appears to have escaped Panzer: see his *Typog. Annal.* vol. v. p. 259. It consists of 35 leaves, without numerals, signatures, or catchwords; having 28 lines in a full page. On the recto of the last leaf, after the word 'ystoria.,' is FINIS—which, with the previous word, forms the whole line. Recently bound in red calf.

98. Iustus de Comitibus. La Bella Mano. *Printed by Scipio Malpiglius, at Bologna.* 1472. Folio.

Notwithstanding there were copies of this book in the Crevenna, Pinelli, and Brienne collections, yet is it a very uncommon volume; and most important, in a bibliographical point of view, as it respects the history of early printing at Bologna. Audiffredi (*Edit. Ital.* p. 14,) is copious and interesting. He says that Orlandi and Maittaire were ignorant of the Bolognese printer by whom this work was executed; nor has he himself seen any other production of his press—unless indeed the 'Regulæ cum Glossis, super carmina differentialia,' of Guarinus (in which mention is made of one 'Scipio'—his surname being suppressed,) be considered as *another* production of the same printer. Audiffredi's description of the contents of the volume is necessarily imperfect, as the only copy inspected by him (in the library of the Canon Devoti) wanted the table. This deficiency is supplied by Brunet. A concise description is therefore only here necessary. Some complimentary verses of I. Baptista De Reffrigerius (14 lines) which are printed on the reverse of the first leaf, precede the table. The table occupies three leaves. The poem follows—on the recto of the fifth leaf, thus:

IVSTI DE COMITIBUS ROMANI
VTRIVSQUE IVRIS INTERPRE
TIS AC POETAE CLARISSIMI LI
BELLVS FOELICITER INCIPIT IN
TITVLATVS LA BELLA MANO. §.

MOR QVANDO PER
FARMI BEN FELICE
L alta amorosa spina
nel cor mio
Pianto colla gran for
za del disio:
Che fin nelle mie
piante ha la radice:
Mi fe uia singular piu che phenice
&c. &c. &c.

The author made Petrarch his model; and in the opinion of Quadrio, vol. ii. p. 197, is supposed at times to have reached the elegance and tenderness of his original. In the whole, 73 leaves. On the reverse of the last leaf is the colophon, thus:

PER ME SCIPIONEM MALPIGLIVM
BONONIENSEM . M . CCCC . LXXII .

There are neither numerals, signatures, nor catchwords. It is justly observed by Audiffredi, that a general resemblance may be traced between all the types of the early Bologna printers: those of Rugerius and Bertochus, and Azzoguidi's smaller fount, being very like the present: but a more strict conformity appears between the founts of Malpiglius and Rugerius, &c. The present is a sound and desirable copy, in foreign red morocco binding.

99. Juvenalis. (*Printed by Ulric Han.*) *Without Date.* Quarto.

Editio Princeps. I perfectly assent to the opinions of Fossi and the Duke di Cassano, that this edition—unknown to Audiffredi and Panzer—may be considered the *parent* printed text of Juvenal; and with the exception of the copy in the Magliabechi library, and another in that of Count d'Elci at Florence, I apprehend the present to be the only copy known. Its rarity and value may be therefore easily appreciated. It is true that Fossi, in his account of this impression, (*Bibl. Magliabechi*, vol. iii. col. 91-2) and in which he notices the Duke di Cassano's copy—now under description (but not 'aureis initialibus insigne')—refers to the opinions of some who have supposed that this

edition may have been executed by *Sixtus Riessinger*—as the smaller types of that printer were *precisely* those used in the earlier pieces of Ulric Han—nor can he either confirm or refute this opinion from the want of collating the present book with one, printed with such types of Riessinger as are found in the present volume. This is surprising, from a man who had the Magliabechi library at his command. However, plausible as may be the argument in question, I incline to think that the present book was in fact the production of Ulric Han's press—inasmuch as it is a classical poet, afterwards reprinted by him, in his larger type; and as Riessinger seldom or never used his earlier types on poetical authors. These types have moreover so perfect a resemblance to those of the *Tusculan Questions*, and the *Art of Oratory*, printed by Ulric Han in the years 1468 and 1469, that I make no scruple in assigning at least the *latest* of these dates to the impression under consideration.

The text commences thus—on the recto of the first leaf, without either prefix or title:

Emper ego auditor tantum:
nunq̃ nꝑ reponā . Vexatus
totiens rauci theseide codri?
Impune ergo mihi recitauerit
ille togatas . Hic elegos : im/
pune diem consūpserit ingens
Thelephas :* aut summi plena iam margine libri
Scriptus & in tergo nec dum finitus horestes
Nota magis nulli domus ē sua quā mihi lucus.†
&c. &c. &c.

* Sic.

† I subjoin the opening of Ulric Han's *second* edition—described in the *Bibl. Spencer.* vol. ii. p. 117.

Emper *ergo* auditor tatum : nunq
ne reponam ?
Vexatus totiens rauci theseide
codri .
Impune ergo mihi recitauerit ille
togatas ?
Hic elegos impune diem consumpserit ingens
Thelephus ? aut sūma plena iam margine libri
Scriptus : & intergo nec dum finitus *Orestes :*
Nota magis nulli domus est sua : q mihi lucus
&c. &c. &c.

A full page has 25 lines. There are neither numerals, signatures, nor catchwords. Fossi makes the volume to consist of 78 leaves, but I find only 77 in the present copy; having marked with the pencil each individual leaf. Where a fresh Satire commences, a small space is observed, without indication of title or numeral order. On the reverse of the last leaf, having 26 lines on this page, the conclusion is thus—followed by no colophon, or other distinctive mark, as in the subsequent edition.

Vt qui fortis erit sic & felicissimus idem
Vt leti phaleris omnes & torquibus omnes.

The present copy, which is short—being about 7¾ by 5½—appears to have been once plentifully charged with ms. annotations: now successfully taken out by pure water. It is, in other respects, most desirable, and, to a classical collection like this, invaluable. In foreign red morocco binding.

101. Juvenalis. (*Printed by Guldinbeck.*) 1474. *4
Quarto.

From the silence of Panzer, Brunet, and other bibliographers, I am probably justified in calling *this* the rarest edition of the poet, of which we have any knowledge. Yet, as it has been preceded by several *dateless* (and no doubt *anterior*) impressions, it may probably be only a reprint of some previous edition. That it was printed by *Guldinbeck* (although the Duke di Cassano had supposed it to have been a production of *Arnoldus de Bruxella*) is I think evident, from the form of the capital letters R, L, and E: the lower case of these printers being precisely similar. On the recto of the first leaf, the text begins thus—leaving a space of about an inch and a quarter square, for the insertion of an illuminated letter.

Emper ego auditor tātū:
nunq̄ ne reponam
Vexatus tocies rauci the
seide codri .
Impune ergo mihi recita
uerit ille togatas
Hic elegos īpune diē cōsumpserit ingens
Thelephus? aut sūma plena iā margīe libri
&c. &c. &c.

Fifteen lines are below. A full page, such as the 2nd and 4th, has 25 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 78th, and last leaf but one, is the colophon, thus —beneath the six concluding lines of the text.

Anno dñi . M°. CCCC°. LXXXIIII°.
Decimasexta die Septembris . Finit felicit̃

The register follows on the recto of the succeeding and last leaf. A most desirable copy; elegantly bound in red morocco by C. Lewis.

102. Laurentii Vallæ . Elegantiæ Linguæ Latinæ. *Printed at Naples. Without Date.* Quarto.

The Duke di Cassano calls this 'a very rare and unknown edition,' and attributes the printing of it to *Franciscus de Dino*. A prefatory address of Bonus Accursius Pisanus to C. Simoneta, first secretary of the Duke of Milan, concludes thus: 'Vale mi clarissime Mecenas o & presidium & dulce decus meum.' The text of the author follows on the recto of the ensuing leaf; from the title of which we learn that the present is an *Abridgement* of the work of L. Valla above mentioned. There are neither numerals, signatures, nor catchwords. A full page, without any intervention of capital letters, contains 26 lines. In the whole, 75 leaves. On the recto of the 75th and last, we read as follows:

Finis Allegantiarum* disertisimi ꝯdiui Lauren
tii Vallensis Neapoli Impressarum sub Paci
fico Ferdinando Sicilie Rege:

Abstulerat latio multos germania libros.
Nunc multo plures reddidit ingenio
Et ꝑ uix toto quisq̃ perscriberet anno.
Munere germano conficit una dies.

An indifferent copy. Recently bound in russia.

* Sic.

103. Leges et Consuetudines Regni Neapolis. *Printed at Naples, by Riessinger.* 1475-9. Folio.

These three portions of the Laws and Customs of Naples are bound in one volume; and they are not only the first editions of the respective works, but are as valuable as they are rare. The copies are unluckily very objectionable, especially that of the first portion. Four leaves of an introduction, by Marino da Caramantrico, printed in Riessinger's second-sized Roman type, in double columns, precede the text. The text is printed in a large gothic letter, having the following prefix, in red: '*Imperator Fredericus Romanorum Cesar semper augustus Ytalicus Siculus Ierosolimitanus Arelatēsis felix uictor ac triūphator Domini Frederici Imperatoris Incipit Liber primus de legibus et ɔsuetudinibus aliis antiquitatis que dicitur ɔstitutō.*' The text is uniformly surrounded, and sometimes nearly lost, by a copious commentary, executed in the roman type. This first portion contains 77 leaves. On the recto of the 77th and last, is the colophon, thus:

Impresse sub optimo rege
Ferdinādo neapoli nona au
gusti . M . CCCC . LXXV .
Sixtus Riessinger.

The second portion is printed throughout in the roman letter, and presents us here with a very fine copy of the work. The title is thus: '*Constitutōes & Statuta Illustrissimi Domini Regis Karoli Iherusalem & Sicilie Regis pro exequendo subscripto statuto.*' On the recto of the 48th leaf, is a very particular colophon, of which the most material part is as follows:

Constitutiones & capitula reg
ni Dominus Sixtus Riessinger in Karacterū
arte ingeniosus & Dn̄s franciscus de tuppo p̄
dicti regis ferdinādi scriba infimus seruulus
legumq; studens maturo desuper habito con
silio omni diligencia adhibita ad honorez &
laudez inuictissimi regis Ferdinandi ꝓpriis
sumptibus emendate imprimere curarunt

Anno domini millesimo . CCCC . lxxv . .
Die septima augusti Pontificatus sixti q̃rti

The reverse is blank. The third portion begins with Tuppo's address to King Ferdinand, on the reverse of the first leaf. This portion is also uniformly printed in double columns, in the roman letter—and concludes thus, on the recto of the 22d and last leaf:

Expliciunt Ritus z obseruācie . ac Apo
stille magne Curie vicarie . Neapoli īpress9
sub aureo seculo et augusto pace Serenissi-
mi Regis Ferdinandi regis clementissimi
Iusticie ʒelatoris patrie patris . Die xvi . Ia
nuarii . M . CCCC . LXXVIIII.

This precious volume has been recently bound in russia.

104. Leonis Papæ Sermones. Ital. *Printed at Florence.* 1485. Folio.

This is rightly called by Audiffredi, a very beautiful edition, in a fine roman character—and Laire as correctly designates the printing to have come from the press of Miscomino. The name of the Italian translator is Bartolomeo Corsini. The first four leaves contain introductory matter, and a table. The text follows; and, instead of signatures, the leaves are regularly numbered—at the bottom of the first page—as far as folio CLXVIII: the following leaf contains the colophon, on the recto, thus:

Impresso in Firenze adi . xxi . di maggio . MCCCC . LXXXV.

This is a fine copy, in vellum binding.

105. Libellus de Mirabilibus Civitatis Putheolorum, &c. *Printed by Arnoldus de Bruxella, Naples.* 1475. Quarto.

It appears that this little work, which is by no means divested of interest, was discovered by F. Aretin, 'while he was amusing himself, by way of recreation, in turning over several volumes;' and it also appears, from the colophon, that Arnoldus de Bruxella both collected and printed it. It contains prosaical and metrical descriptions, chiefly

of the baths in the neighbourhood of the city of Pozzuoli; and exhibits a strange mixture of fable and fact. In his account of the Sibyls (or rather of the Erythrean Sibyl) the author appears to have consulted an edition of Servius upon Virgil. The work ends on the recto of the 43d leaf, with a table of contents; having the following colophon:

> Hoc opusculum recollectum & Impressum est ꝑ Arnaldū de Bruxella in Ciuitate Ne apolis in renouationē mēorie ciuitatis Pu/ theolorū locorūq; cōuicinorū: ac balneorum & aliarū antiquitatū . Die vltimo mēsis De cembris. Anno a natiuitate domini . M . CCCC . Lxxv . : .
>
> FINIS .

There are neither numerals, signatures, nor catchwords; and a full page contains 24 lines. Recently bound in green morocco.

106. Lilii Vicentini (Zachariæ). De Situ Orbis *Printed by Ayolphus Cantorus, Naples.* 1496. Quarto.

This is one of the most elegant volumes, from the early Neapolitan press, of which the collection of the Duke di Cassano can boast. From the wood-cut arabesque border, on the reverse of the third leaf, I should have suspected it to have been printed at Florence; but the colophon forbids such an inference. This is also the second volume which I remember to have seen executed by the printer whose name is subjoined.* An address of the author to Matheus Bossus, a Canon of Verona, commences on the recto, and ends on the reverse, of the first leaf. Apparently, it ends abruptly; but there is nothing, from the construction, whereby it may not properly end as it does. The answer of Bossus follows on the ensuing leaf, occupying 3 pages. Both letters are pleasing, and not uninteresting compositions. On the reverse of this third leaf is the arabesque ornament, before mentioned, enclosing the following title—in capital letters: '*Zachariæ Lilii Vincentini Canonici Regularis Orbis Breviarium fide compendio ordineque captu ac memoratu facillimum foelix et gratus legito.*'

* The 'Perleone' (vide post) is the other specimen of his press—here alluded to.

On the recto of the ensuing leaf, the text begins—with the celestial and terrestrial orbs, cut in wood, at the back. The preceding leaves are without signatures. The signatures follow, with *a* to *n*, in eights: then *n* and *o*, in sixes. On the reverse of *n vj*, is the following colophon:

> Zachariæ lilii Vicentini Ca
> nonici regularis : de Situ or/
> bis liber explicit . quē exactis
> sima īpressit diligentia Ayol
> phus Cantonus Mediolanē
> sis . Neapoli Anno Salutis
> M . cccclxxxxyi . y . idus No
> uember .

A fair sound copy, recently bound in olive coloured morocco.

107. Livius. *Printed at Milan, by Zarotus.* 1480. Folio.

The present is, upon the whole, a noble copy of one of the noblest productions of the press of Zarotus. The paper, type, and manner of printing, are admirable of their kind. On the recto of A i is the reprint of the prefatory epistle of the Bishop of Aleria to Pope Paul II., which concludes on the recto of A iii. Epitomes of the several books follow, as far as C v, reverse. A table of chapters occupies the recto of C vj. The text begins on the recto of D i. The previous signatures, with the exception of are in eights. The ensuing one in tens. The second Decad concludes on the reverse of R vij—a blank leaf forms R viij. Then a fresh set of signatures; beginning with the preface of the third Decad, on *a i* to Y, in tens: Y, Z, in sixes: &, then: ꝯ, ten: ꝶ, ten: Then AA, BB, in tens—a blank leaf forming BB ten. On the reverse of BB ix, is the colophon, in five lines. This copy has some sound coeval illuminations, and has been bound recently by C. Lewis in russia.

108. Lucianus. De Veris Narrationibus. Lat. *Printed by A. de Bruxella, Naples.* 1475. Quarto.

The Duke di Cassano has given rather an elaborate account of this impression, which he rightly designates as 'equally rare and unde-

scribed.' Panzer, vol. ii. p. 156, no. 15, relies exclusively upon Maittaire, vol. i. p. 348 — who had evidently seen it; for, in a note, he mentions the day of the month of the impression, and the colophon as being 'cum tabulâ quinternionum.' Brunet has not noticed (as not being perhaps within the scope of his work) any of the earlier Latin versions of Lucian. There is a peculiarity in this impression worth mentioning. In many of the pages there are hiatuses, of from two to four inches, as if it should have been the intention of the printer to have them filled by *Greek characters*, at that time wanting in his office. This was the opinion of the Duke di Cassano, and I own that I adopted it without hesitation; but Lord Spencer, on comparing the Latin version with the Greek original, in the Aldine edition of 1503, found that there was no deficiency of the kind — and that the Latin text was a *continued* version of the Greek. His Lordship accounts for these blank spaces, by supposing that they were intended to be filled up by the *pencil of the illuminator*; as they always follow *strongly descriptive* passages of *persons* or *things*. It seems indeed difficult to account for them upon any other hypothesis.

The Latin version is by Lilius Castellanus. This edition contains 48 leaves, without signatures, catchwords, or numerals, and 24 lines in a full page. The colophon, in six lines, is at the bottom of the recto of the last leaf, beneath the register; purporting the book to have been printed on the 6th of March 1478. The present is a sound copy, in dark foreign calf binding.

109. Lunardo Iustiniano. Laude Spirituali. *Printed by Leon. Basiliensis, Vincenza.* 1745. Quarto.

Panzer had given very unsatisfactory references about this edition, in the 3rd volume of his work, page 507. 5, but in the 4th volume, page 456. 5, he properly refers to Fossi, vol. ii. col. 31, where there is a full and satisfactory account both of the book and of the author. I may therefore be the more brief in the present place. On the recto of the first leaf is the prefix, followed by the text—from the former of which we learn that the volume contains the effusions of 'other very learned men.' The text commences thus:

IESV dolce o infinito amor
Inextimabel dono

Misero mi che sono
Che date fugo e tu me segui ognor.

A full page has 26 lines. The signatures, placed below, have so suspicious an appearance, that I dare not call them genuine; and yet they are noticed by Fossi. In the present instance, I am persuaded —from their blurred and uneven aspect—that they are a posterior effort, with the hand; using printer's type and ink. These signatures run from *a* to *i*, in eights; the first three leaves only having Arabic numbers following the letter. The last signature has only 7 printed leaves; on the recto of the 7th of which is the colophon, as given by Fossi, and of which the following lines only may be necesssry.

Q uesta opera fece cum suo terso stille
L V nardo basilea el trasse a lume
F acendone copiosi de zio mille
C um suo mirabel stampa in piu uolume
Vincencie
M CCCC LXXV.

Faccioli (as Fossi observes) has inaccurately stated the beginning and the end of this volume. The present copy has suffered severely from some chemical process in cleansing, and the last leaf is inlaid. It has been recently bound in olive coloured morocco.

110. Manfredi De Homine. *Printed at Naples.* 1478. Folio.

Father Sterzinger, a particular friend of the Duke di Cassano, supplied the latter with an account of this second edition. The first, of the date of 1474, is described in vol. ii. p. 173, of the *Ædes Althorp.* Sterzinger observes that the description of it by Fossi, is erroneous, inasmuch as the copy, there described, wanted one leaf; and that Panzer, in consequence, by copying Fossi, has been led into the same error. The present copy is both defective and in bad condition—wanting 4 leaves of the table: and the first leaf, wanting the address of Tuppo to Bernardinus Gerardinus, at whose expense the work was published. The whole edition, according to the authority first above named, should contain 108 leaves. The colophon, in five lines, is at the bottom of the last leaf; and although there be no name of printer

introduced, there can be little doubt of the volume having been printed by *Riessinger*.

111. Manipulus Curatorum. (*Printed by F. de Cinquinis.*) *Rome.* 1477. Quarto.

This volume commences with three leaves of a table. The text follows, in double columns, without numerals, signatures, or catchwords: but the leaves are regularly numbered, in arabic figures, in the centre of the page, to the end of the volumes; comprehending 83 leaves. At the bottom of the second column is the colophon—purporting the book to have been printed at Rome in 1477. Without doubt, the printer was Franciscus de Cinquinis. A short address, followed by a register, is on the reverse of the last leaf. A sound, but not unsoiled copy, in calf binding.

112. Marsilio Ficino, Consilio, di contro la Pestilentia. *Printed at Florence, in the Monastery of St. James di Ripoli.* 1481. Quarto.

The only authorities referred to by Panzer, respecting the existence of this curious little volume of 'recipes against the plague,' is Denis, p. 134, no. 968, and Fineochi, p. 37; where, in turn, Mercier, p. 52, is the only authority cited. This impression is printed on signatures *a* to *f*, in eights. On the reverse of f viij is the colophon, in 5 lines, thus: '*Impressum Florentie apud Sanctum Iacobũ de Ripolis M . cccc . lxxxi . Laus deo & gloriose uirgini Marie.*' It is the only book, from the monastic press above mentioned, in which the spaces, for the capital initials, are not filled up by the enlarged ornamented letter: the small letter only being occasionally introduced. This may be considered a sound and desirable copy; recently bound in brown calf.

113. Martialis. *Printed by Sweynheym and Pannartz, Rome.* 1473. Folio.

Audiffredi (*Edit. Rom.* p. 128,) never saw this exceedingly rare edition: but indirectly censures Debure for calling it 'very rare,' instead of 'exceedingly rare.' He thinks it may be the *third* edition of the poet in chronological order; but wishes to satisfy himself about a supposed very early impression without indication of printer, time,

or place, of which he can find no account in the works of bibliographers:* Scriverius appears to be the only editor of Martial who has examined it—and who praises the text of it 'up to the skies.'† Lord Spencer had been many years before he could obtain a copy of this edition; but when he visited Rome, in 1819, the first bookseller's shop which he entered supplied him with a copy. A second copy was obtained in the purchase of the Duke di Cassano's library; which was inferior to the present, and was sold for 10*l.* 5*s.* Reverting to the volume under description, it may suffice to say that, generally, as far as I have consulted the comparative texts, it agrees with the Spira impression in the *readings*, but not in the orthography. The same may be said of the comparison with Ulric Han's edition. On the recto of the first leaf, without any biographical or other prefix, the text begins thus:

M . VALERII : MARTIALIS : EPIGRAM
MATON : LIBER : PRIMVS : INCIPIT :
FOELICITER :

DE : AMPHITHEATRO :

Arbara pyramidum sileat
miracula Memphis :
Assiduus iactet nec Baby/
lona labor .
Nec triuiæ templo molles
laudentur honores :
Dissimuletq; deum cornibus
ara frequens.
Aere nec uacuo pendentia mausolea :
Laudibus immodicis chares in astra ferant :
Omnis cæsareo cædat labor amphitheatro :
Vnum pro cunctis fama loquatur opus.
&c. &c. &c.

* But which appears to be afterwards described by him at p. 414, and which is also fully described in the *Bibl. Spencer.* vol. iv. p. 529.

† See the *Introd. to the Classics*, edit. 1808, vol. ii. p. 81, where however it is necessary to correct a mistake—inasmuch as Audiffredi is said to have *seen* a copy of the above edition, instead of one of the *Spira* impression, in the Casanatensian library.

Including the titles, which are always in roman capitals, there are 20 lines below. A full page contains 38 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 150th and last leaf, beneath the six well known verses, beginning 'Aspicis illustris,' &c.; the date is thus:

M . CCCC . LXXIII .
die ultima Aprilis.

The reverse is blank. The present is a tall, and may be considered a most desirable, copy; notwithstanding a former possessor has, in the right side margin, suffered the copy to be deprived of a great deal of marginal importance. It has been recently bound by C. Lewis in green morocco, with ornamented joints, in a very elegant manner.

114. Martyrium Sebastiani. *Printed by Bernardinus Celerius de Luere, Treviso.* 1480. Quarto.

This is an Italian metrical piece, of six leaves only. The author is Georgius Summarippa. A dedication to three distinguished Italian characters occupies the recto of the first leaf. The text begins on the reverse, thus:

e ben da la fortuna conquassato
s son per inuidia da qualche hom peruerso

At the end, on the reverse of the 6th and last leaf, 'Seruitor georgius summarippa'—beneath which is the colophon, in 13 lines of capital letters; of which the most essential is above given. In yellow calf binding.

115. Mesuæ Opera Medicinalia. *Printed by Conrad Guldenmund, of Nuremberg. Naples.* 1478. Folio.

This is a beautifully printed book, of a rare typographical artist —the types being, as I suspect, precisely similar to those used by *Moravus* in the edition of Seneca's Moral Works of the same date. The present copy is, however, wretched in the extreme. An address of Petrus Gulosus de Amalfia precedes the text. The work is destitute

of numerals, signatures, and catchwords. The colophon, in capital letters, is thus—on the recto of the last leaf: '*Ioannis Meve Medici Clarissimi cum certa additione Petri Apponi Medici Preclari Liber feliciter finit per Magistrum Conradvm Guldenmvnd de Nvremberga Neapoli Impressvs Anno Domini M. CCCC. LXXVIII. Die tertia Mensis Ianvarii.*' In common half binding.

116. Missale Romanum. *Printed by Moravus. Naples.* 1477. Folio.

The Duke di Cassano is lavish in his commendations upon the beauty of this copy—which is upon vellum. It is doubtless a desirable volume; but defective, in wanting the Calendar—or the first six leaves—which defect, indeed, the Duke notices. In other respects, the copy is second rate, being both stained ond cropt—but as a specimen of a *Vellum Moravus*, executed in the printer's largest gothic type, it is, as before observed, a desirable acquisition. In comparison with the vellum copy of the first edition of this Missal,* and from the same collection, it is indeed a very inferior volume. According to the Duke's reckoning, there are 240 leaves in this edition — exclusively of the table. The same authority further observes, that Zaccaria, in his *Bibl. Ritual.* vol. i. p. 52, supposes this impression to contain a singularity in the '*Missa pro Anima,*' of which there had been doubts: but, says he, if he had seen the Missal of 1475, he would have found the same Mass contained in that publication also. The colophon to the present book, in 7 lines, is as follows: '*Sub felicissimo Ferdinando Rege inclite Neap: op9 hoc sacruꝫ impressum est per Mathiam Morauum. Emendatumq; diligentissime per Religiosos fratres Sācte Marie noue. Anno. M. cccc. lxxvij.*' The present copy has been recently bound in dark green morocco.

117. Mombritius. Vitæ Sanctorum. (*Printed at Milan.*) *Without Date.* Folio.

It is observed by Panzer, (vol. i. p. 100,) upon the authorities cited by him, that this impression must have been published before the year 1480; as Cicho Simoneta, to whom the work is dedicated, died by the hands of the executioner in that year, A table occupies the

* The MS., containing the description of this rare and beautiful book, having been mislaid, the account of it will be found among the 'added books.'

first three leaves of the first volume. The text begins on sign. *a i*: after a, come *aa, aaa, aaaa, v a, vi a, vii a, viii a,* each in eights: of *b,* there are not fewer than *nine,* each in eights: *c* has also nine distinct gatherings in eights: *d,* has four gatherings; *e* four; F F three, of which the last is in six: then *f, ff,* in eight and six: *gg.* four gatherings, each in eight, *gggg* viij being blank. The first volume ends on the reverse of *gggg* vij. The second volume has two leaves of table: the text beginning on h *i*: h has two gatherings, in eights: I four, in eights: K is omitted: L has two gatherings, in eights: *m* has eleven gatherings, in eights: *n,* four: *p,* four: *q* is alone, with seven leaves, which must be erroneous: *r,* two gatherings—the first six, the second four, leaves: *s* has eight gatherings, in eights: T has ten leaves; *t,* eight; *tt,* six; *ttt,* vj: V, eight; VV, ten. On the recto of VV ten, the text concludes, without any indication of printer's name, &c. Some verses of Mombritius to Simoneta are on the recto of VV ix. Of all the books which I have ever collated, the present has exhibited the most capricious and puzzling arrangement of signatures. I have compared the types of this edition with those in the impression of the Thebais of Statius, of which Mombritius was also the editor, and which is described in the *Bibl. Spenc.* vol. ii. p. 371—and find the types of both books to be conformable with each other. This is a sound and desirable copy, in old French blue morocco binding.

118. Naso Siculus (I) De Spectaculis a Panhormitanis, &c. editis. *Without Name of Printer, Place, or Date.* Quarto.

I do not know why the Duke di Cassano places this elegantly printed volume among the productions of the *Neapolitan* press. If it be so, it must have been executed by *Moravus.* But I incline to consider it as a production of the *Venetian* press, and as probably printed by *I. Rubeus,* or by *Bernard,* or *Lucas Venetus.* The tract commences with a metrical address by the author to 'I. Bonannus, an excellent man and admirable jurisconsulist.' This on a 1. On a 2, commences the work, with the following title: '*Ioannis Nasonis Siculi Panhormis de Spectaculis a Pahormitanis in Aragonei regis laudem editis Barchinonia in fidem eius recepta fœliciter incipit.*' There are eighteen lines below. A full page has 24 lines. The work is executed on a, b, c, in eights; except that *a* 4 seems to be wanting; unless *a* 1 be erroneously printed for a 2—a blank leaf forming a 1. There does not appear to be

any hiatus in the sense between a 3 and a 4. The work concludes thus, on the reverse of c 7—a blank leaf forming c 8.

Ad laudē dei & ī patriæ ac Regis aragonei honorē.

The present is a very fair, sound copy; recently bound in yellow morocco. It appears to have formerly belonged to a family of the name of *Beneventanus*—and on the recto of the fly leaf is marked 'Codice del 400.'

119. Ochsenbrunner Thomas. Gesta Virorum Illustrium. *Printed by Besicken, &c. Rome.* 1494.

I hardly remember to have seen a more tastefully printed little volume than the present. The capital initials are preceded by wood-cut figures, either whole or half lengths, supposed to represent the characters discoursed of—in a very neat manner. It must be admitted, however, that these portraits are applied to very different characters.

On the reverse of the 1st leaf, *a* i, is the address of the author, thus entitled: '*Fratris Thome Ochsenbrūner Basilien ordinis fratrum predicatorum In priscorū hæroū Stēmata amplissimo patri Paulo de campo Fregoso tituli sancti Sixti presbytero Cardinali Genuensi dicata Prohemiū.*' The arms of the Cardinal, neatly cut in wood, precede the address. On the reverse of the second leaf, the text begins—surrounded by a very neat wood-cut border. A large wood cut entirely occupies the recto of the 4th leaf. The signatnres comprehend *a* to *d*, inclusively; of which *a* and *d* are in eights, and *b* and *c* in sixes. A blank leaf forms *d* viij. On the recto of d vij, is the colophon thus:

Impressum Romꝑ per Iohannē Besicken & Sy⸗ gismundum Mayr Anno . M . cccc . xciiii . Die uero xviii . mensis Februarii .

On the reverse, are some hexameter and pentameter verses of Andreas Prenestinus. The present fair and desirable copy is in yellow calf binding.

120. Officium B. M. V. *Printed at Naples, by Martinus de Amsterdam.* 1499. Duodecimo.

A beautiful little volume; UPON VELLUM; and, upon the whole, in fine preservation. A calendar occupies the first nine leaves. Then the prayer of St. Gregory; two leaves. The office commences on the recto of the ensuing leaf. The text is printed in long lines, in a beautiful gothic letter—upon signatures *a* to *r* in eights. On the recto of *r viij*, is the following colophon.

> Impressuz Neapoli ope · ꝛ industria religiosi viri fratris Andree Ihyracensis per magistrũ Martinũ de Amsterdam Anno dñi M. cccc. lxxxxviiij. Die vero xxvij. mensis Januarij.

A notice of errors follows, thus: 'Nec te moueat obsecro benigne lector Si quid prauum aut inemendatũ (sunt certe plura licet nõ multa) legẽdo inueniens maledictis vel cõuicijs insequaris. Qũ id quidem totũ tũ incuria impressorum . tum ob viciosa exemplaria, tũ demũ propter nostrã cõtigit absentiã.' In foreign olive colour binding.

121. Ovidius. Metamorphoseon liber. *Printed at Ferrara, by Carnerius.* 1476. Folio.

This identical copy is described in Audiffredi's *Spec. Edit. Ital.* p. 237, from the very words of the Duke di Cassano—but it is a more copious description than appears in his ms. catalogue before me. Audiffredi calls the impression 'rarior inter rarissimas.' An address of Franciscus Puteolanus, the editor, to Cardinal Gonzaga, precedes the life of Ovid, by the same hand. In the commencement of this address the former tells the latter, that he had lately caused the poems of Ovid to be revised and corrected, and edited under the Cardinal's patronage.' (Quære, does any previous edition, printed at Ferrara, exist?) A life of Ovid follows, on the recto of the second leaf, and ends on the recto of the third, with the date of 1476 beneath. The reverse is blank. The Metamorphoses begin on the recto of the ensuing leaf, preceded by six hexameter and pentameter verses: of which the two last are as follow:

Quicquid in his igitur uicu* rude carmen habebit:
Emendaturus si licuisset eram.

Lord Spencer, who has collated this copy, observes, that 'the gatherings are irregular: the first, after three leaves of dedication and preface, having 10 leaves—from the beginning of the text: then 13 gatherings, of eight leaves each; next, five gatherings of six leaves each; then one of eight leaves—which is followed by four leaves, on the first page of which the book ends.' This edition has one typographical singularity, on the score of catchwords—which occur on the reverse of the last leaf of each gathering, in the centre of the bottom margin. On the recto of the last leaf, is the following colophon:

F inibus ausonię motus qui cęsaris ira est
A ugustine tua nunc reuocatur ope:
H ac modo si aetherea fruerẽt ouidius aura
N ō tua lethęis fama periret aquis:
C armine inequali haud tautum cātata corina
T e caner& quantū naso poeta libens:
D ū regit alcides populos ī pace feroces
I mpressū hoc formis ē cito maius opus.

This copy is unluckily very heavily charged with ms. annotations, in a small hand, in red ink. It is in foreign calf binding.

122. P. Padubaneniss. Liber Compilationis Phisionomiæ. *Printed by Maufer, at Padua.* 1476. Quarto.

This is, in every respect, an interesting little quarto volume. It is among the very earliest works printed upon the subject of *Physiognomy*, and is also among the earliest books from the press of Maufer, who was a native of Rouen. The author was Petrus Padubanensis, a Parisian—who styles himself 'phīe minimus alumnorum.' This book is entirely destitute of numerals, signatures, and catchwords; and has the following colophon, beneath the words 'Gratias Altissimo Deo,' on the reverse of the 50th and last leaf: a full page having 24 lines.

* Sic. The Duke di Cassano writes vicii.

Anno domini millesimo quadringentesimo sep
tuagesimo quarto hoc de phisionomia opus
Petri padubanensis p̄ me Petrum maufer nor
manum Padue impressum est.

A sound, but rather sombre copy, in foreign calf binding.

123. Paris de Puteo. De Re Militari. *Printed by Sixtus Riessinger. Without Date.* Folio.

Although the title of the prologue pronounces this work to treat of military matters, that of the text, on the recto of the second leaf, gives us to understand that it relates to '*the laws of single combat*, called Duelling.' It is doubtless a curious and uncommon volume: 'opera curiosissima e rara, che potrebbe dar molto lume agli usi, e costumi di que' tempi'—are the words of the Duke di Cassano. The general title will give the best notion of the contents: '*Incipit Sollēnis & vtilissimus libellus de re militari vbi est tota materia duelli seu singularis certaminis . nouiter cōpilatus per Generosum ac clarum vtriusq; iuris doctorem dn̄m Paridem de putheo pro alma ciuitate Neapolis vbi milites ac nobiles et Juris consulti poterūt speculari ea quæ erant sepulta nunc per lucem et in artē deuenerunt . & . continet* XI. *libros cum questionibus cotidianis occurentibus.*' The other titles are uniformly printed in the large lower-case gothic type, and the text in the second roman type, of the printer. The work is executed in long lines. A full page has 36 lines; there are neither numerals, signatures, nor catchwords. In the whole (according to the Duke di C.) there are 181 leaves. But it must be remembered that the present impression is only a *version* of a previous *Latin* edition; briefly noticed by Panzer, vol. iv. p. 382, but fully indicated in *Giustiniani*, pp. 98-9; who chastises bibliographers, for the supposed date of 1471-2, of the present edition, and for their ignorance of the Latin one—which he thinks is printed by Arnoldus de Bruxella, or Riessinger, or Hoensteyn—and which he calls 'la vera originale edizione.' The name of Sixtus Riessinger is printed in gothic letters at the bottom of the last page but one of this edition, and a page of register ensues. The present copy is one of the finest and soundest books in the collection to which it belonged. It is in foreign calf binding.

124. Perez, I. Commentaria in Psalmos. *Printed at Valencia.* 1484. Folio.

This copy is unfortunately very imperfect, and in a most undesirable condition; but, as an early specimen of the *Valencia Press*, it meets with a place in this Library. The book is described in *Laire's Index*, vol. ii. p. 78, and although the printer be unknown, Laire says that the types resemble those of *Gruninger*, a printer at Strasbourg about the same period. See Panzer, III. 58, 6, who ascribes the character to a printer of the name of Lombert Palmert.

125. Perotti Regulæ Grammaticales. *Printed at Naples, by Moravus. Without Date.* Folio.

A handsomely printed book, in 109 leaves, having 32 lines in a full page—without signatures, numerals, or catchwords. The colophon, on the recto of the last leaf, is in four lines, of which the two latter are thus:

. . . . . Neapoli impresse per Ma
thiam Morauum virum singulari ingenio & arte preditum.

The register is below. This copy although large, has been written upon and washed throughout. It is in foreign calf binding.

126. Petrarca. Rime e Trionfi. (*Printed by Laver.*) *Rome.* 1471. Quarto.

Second Edition; and, without hesitation, the *rarest* of all the editions of Petrarch. It was unknown to Audiffredi and Panzer, and is not even mentioned in the recent edition of Brunet's *Manuel du Libraire*, vol. iii. p. 50. When in the Duke di Cassano's possession, this copy wanted some leaves, both in the Sonnets and Triumphs—'otherwise,' observes the Duke, 'this book would be invaluable.' Lord Spencer however, has been so fortunate as to make it perfect; owing to the politeness and liberality of Mons. Van Praet—who, upon completing the copies in the Royal and Ste. Geneviève Libraries, was so obliging as to supply such leaves as fortunately perfected the copy in question—the only one, I am disposed to think, which has ever found its way into England. There is also a perfect copy of it in the Royal Library

at Naples. Antonio Marsand, in his *Biblioteca Petrarchesca*, subjoined to the second volume of his magnificent edition of Petrarch, (p. 310) published at Padua in 1820, seems to rejoice in the opportunity of giving 'the lovers of bibliographical science, an accurate description of a book, which was unknown to all bibliographers, and but superficially described by Giustiniani.' His description is from the perfect copy in the Royal Library at Naples. Marsand had seen the present copy when it was in the possession of the Duke di Cassano, and it is pronounced to have been 'disgraziatamente imperfetto.' It remains to describe the volume in a very particular manner. There is neither preface, prefix, nor title; but, on the recto of the first leaf, the first sonnet runs thus:

OI chascoltate in rime sparse ilsuono
Diquei sospiri ondio *nutriua il* core
Insulmio primo giouenile errore
Quādera ī ꝑte *altruō* da quel chisono
Deluario *stil* inchio piango & ragiono
Fra leuane speranze eluan dolore
Oue sia chi perproua intenda amore
Spero trouar pieta nonche perdono
Maben uegio hor sicome alpopol tucto
Fauola fui grantempo onde souente
Dime medesimo meco mi uergogno
Et delmio uaneggiar uergogna e ilfructo
El penetersi el conoscer chiaramente
Che quanto piace almondo e breve sogno

Without marking other deviations, which are mere orthographical variations, those in italics—in the preceding—will, on comparison with the first sonnet, from the Spira edition of 1470, as it appears in the *Bibl. Spencer*. vol. iv. p. 132—clearly show that the present is *not* a mere *reprint* of the first edition of the poet. This impression has neither numerals, signatures, nor catchwords; and a full page of the sonnets (as fol. 33, rect.) contains 27 lines. On the reverse of the 151st leaf, the Sonnets terminate. Then follows the account of Laura, from the ms. of Petrarch himself, found in a copy of Virgil in the Papal Library—as before given in *Bibl. Spencer*. vol. iv. p. 134,

from the edition of 1472—but evidently copied from the *present* edition—where it appears for the *first time*.* This precious memorandum is followed by the well known verses, beginning 'Valle locus clausa,' &c. to which is subjoined the imprint, thus:

Qui finisce le canzone & sonecti del pe/
trarcha poeta excellētissiō . facte ī Roma
Nel tēpo del sanctissimo in xp̄o patre &
Signor n̄ro : S. Paulo p ladiuina puidētia
papa . ii . & delsuo pōtificato āno septimo.
Nelli anni del nr̄o signor yh̄o xp̄o . M .
CCCC . Lxxi adi x diluglio .

The Triumphs of Love begin thus—on the recto of the ensuing or 153d leaf:

EL TEMPO ch̄ rinoua imie sospiri†
per la dolce memoria diquel giorno
che fu principio a si lunghi martiri
Gia ilsole althauro luno & altro corno
scaldaua : & lafanciulla di titone
&c. &c. &c.

A full page, as before, has 27 lines. The Triumphs occupy 39 leaves: and terminate at the 10th line of the recto of the 39th, being the 192d, from the beginning of the volume inclusively, Then follows a biography of Petrarch, for the first time, in the Italian language, copied in subsequent impressions. This biography occupies five leaves. On the reverse of the 196th and last leaf, the impression ends thus:

Expliciunt triumphi & uite Petrarce.

* But what follows, in this *Roman* edition, has *not* been transmitted to the subsequent ones, and is worth finding a place here. 'Hec etiā sunt uerba in epistola quadā scripta ad Iacobū de colūna Lombonensem epūm . Quid ergo ais finxisse me mihi spetiosam lauree nomē ut esset & de qua ego loquerer? Re autem uera in animo meo laurā nihil esse nisi forte poeticam ad quam haspirare me longū et indefessum studium testatur: De hac autē spirāte laurea cui9 forma capt9 uideor manu facta esse omnia : simulata suspiria : in hoc uno utinam iocareris : simulatio esset utinam & nō furor: sed crede mihi nemo sine magno labore diu simulat: laborare autem gratis ut insanus videaris insania suma est: Adde q; egritudinem gestibus imitari bene valentes possumus: ver' pallorem simulare non possumus: tibi pallor: tibi labor meus notus est.

† Sic.

This copy has been recently restored to a genuine, sound condition; and is, in every respect, a most desirable volume. The binding, in dark green morocco, by C. Lewis, is worthy of the taste of that distinguished artist.

127. Petrarca. Sonetti e Trionfi. *Without Name of Printer, Place, or Date.* Folio.

The Duke di Cassano was unable to appropriate this volume to any particular press. He thought, from the illuminated arms of King Ferdinand, at the bottom of the first page of the Sonnets, that it might have been the production of the press of *Franciscus de Dino;* and his bibliographical friend, the Padre Sterzinger, was rather disposed to attribute it to *Christopher Arnoldus* of Venice. It is however decidedly in the character of Philippus de Petro, as exemplified in the Atila Flagellum Dei, Italicè, 1477, by that printer. A table of five leaves, beginning on the reverse of the first leaf, precedes the text. The brief biography of Laura follows the table. On the recto of the sixth leaf the Sonnets begin thus:

OI CHASCOLTA
te in rime sparse il suono
Di quei sospiri ondio
nutriua il core
&c. &c. &c.

This, on signature a i. A full page, as on sign. a vi., contains 39 lines. The type is large, round, and handsome. The first page of the Sonnets is illuminated with the arms above mentioned, supported by Cupids. When in a fresh state, this illumination must have been very beautiful. Another, more splendid, and almost perfect, illumination, appears at the commencement of the Triumphs, on sign. p i, recto: but the colour of the whole page, as well indeed as of the generality of the volume, is brown and tarnished. It may be necessary however to observe, that the Sonnets end on the reverse of o vj. with the following colophon:

FRANCISCI PETRARCAE
POETAE EXCELLENTIS

SIMI RERVM VVL
GARIVM FRAG
MENTA EXPLI
CIVNT.

The Triumphs immediately follow, on the recto of p. i. On the reverse of s iiii, they conclude—with the following imprint:

FRANCISCI PETRALGAE*
POETAE EXCELLENTIS
SIMI TRIVMPHI
EXBLICIVNT.†

It remains to notice the order of the signatures—after the table, which has none. These signatures extend from *a* to *s* in eights; with the exceptions of *c*, *n*, and *o*, in sixes; *r* in ten—(of which one leaf is wanting in this copy) and s only with four: but as the fourth leaf is marked—iiii—I suspect that four more leaves (here wanting) should follow—which leaves, in all probability, contain the biography of Petrarch in the Italian language. It may be further remarked—that this copy, although tall, has been cruelly cut in the right side margin; as a view of the ancient ms. signatures—besides the shape or appearance of the volume—evidently proves. Somewhat splendidly bound in foreign calf.

128. Petrarcha. Sonetti e Canzone. Col Comment. F. Philelpho, *Printed at Venice, by P. di Pasquali & D. Bertocho.* 1486. Folio.

The text is printed in a large handsome roman type, surrounded by the Commentary of Philelphus. The signatures A to K, are in eights: L, M, in sixes: N, O, in tens. The colophon, with the printer's device, is on the recto of the last leaf. This is a sound and desirable copy: in old red morocco binding.

* Sic. † Sic.

129. Petrarcha. Triomphi. Col Com. di F. Philelpho. *Printed by Andreas Portilia, at Parma.* 1473. Quarto.

First impression of the Commentary of Philelphus, and considered to be the first book printed at Parma. Panzer, vol. ii. p. 350, is copious and instructive in his references. The type is neat and delicate, and apparently formed upon the model of Jenson's; but it wants roundness and greater skilfulness of execution. The impression begins with a prefix of 13 lines, beneath which are 15 lines. A full page has 28 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 122d leaf (and not 240, as Panzer erroneously states it) is the following colophon:

Quæ condam totum lector quesita p orbem :
  Quæq; tibi fuerant tota sepulta diu
Perlege Philephi :* nam cōmentaria docte
  Narrabunt quicquid contin& historia.
Perlege nec dubites dulces cantare triūphos
  Exemplo illustres nec minus eloquio.
Hæc nam dedalicus posuit Portilia Parmæ
  Andreas : patriæ gloria magna suæ.
    Pridie Nonas Martii . M . cccclxxiii.

It is not only clear, from the error in the numbering of the leaves, but from the manner in which the colophon is copied, that Panzer had never seen this very rare book; however, his references may be useful in pursuing. The present is a slightly discoloured, but upon the whole, a sound and desirable copy. In recent dark green morocco binding.

130. Petrarca. Huomini Famosi. *Printed by Felix & Ziletus. Verona* 1476. Folio.

Panzer, vol. ii. p. 388, is copious in his reference respecting this edition; but De Bure, vol. vi. p. 438, almost supplies the place of any other consultation. The chief remark, made by him, is, that the ornamental frame work at the beginning of each life—and the centre of which is blank—was probably intended as a border to receive the *por-*

* Sic.

trait of each illustrious individual, discoursed of. De Bure once saw a copy where these portraits were introduced by the pencil of the illuminator—but mentions nothing about these portraits being *printed*. As no copy has been found with them, as coming from the press, we may conclude that none such exists. In other respects, De Bure pronounces this to be 'Edition fort rare, et très considerée des Curieux.' The designation of the place where, and of the persons by whom, printed, helps to add to its curiosity.

If De Bure's description be quite correct, the present copy is imperfect at its commencement; but if it be only ambiguous, the present copy is complete. He says that 'four separate leaves, containing a particular table should be found at the beginning of the volume; and that this table is accompanied with a summary extract written in Italian verse, in praise of different great men,' &c. But here are four leaves, which precede the text, of which *three* contain the verses in question, and the fourth the *table* and *imprint*.—as noticed by De Bure. It should follow, therefore, that the table and imprint form one leaf, and the Italian panegyrics three: and as no other leaves are specified by De Bure, as preceding the text, I take this copy—from the foregoing statement—to be quite perfect. The imprint, which is correctly given by De Bure—is as follows:

IL lustres opere hoc uiros perire
Francisci ingenium uetat Petrachæ*
Non scripto calamo anseris ue penna
Antiquarius istud aere Felix
Impressit. fuit Innocens Ziletus
Adiutor sociusq; rure Polliano .:. M:C:C:C:C:LXXVI..:
Verona ad lapidem iacente quartum. KL:. OCTOBRIS

I presume the latter part of the imprint to mean, that the work was printed at the villa called *Polliano*, four miles from Verona. After the four leaves, just specified, the first book of the text begins, with a prefix of five lines in capital letters. There are no signatures, till the 19th leaf of the text, when we observe *c : c*. The signatures are, many of them, so irregularly placed, that it will be safer to say that the text contains 235 leaves: on the reverse of the last of which we read at bottom:

.:. SOLI : DEO : HONOR : ET : GLORIA :.:. :. ::

* Sic.

The present is rather an indifferent copy: but has been recently cleaned, and bound in russia.

131. Petrarca. Degli Imperadori et Pontifici. *Printed at Florence, in the Monastery of S. Iacopo di Ripoli.* 1478. Folio.

This is a translation from the Latin of Petrarch. A table occupies the first two leaves. Then, on a i, the text. The first two signatures are in eights: the rest to r, in sixes: r has seven printed, and one blank leaf. Beneath the date of the completion of the ms. (as it should seem) in 1478, is the printer's colophon, thus:

IMPRESSVM . FLORENTIAE . APVD . SANC
TVM . IACOBVM . DE . RIPOLI . ANNO DOMI
NI . M . CCCC . LXX . VIII.

The spaces for the initial capitals are notified by small letters, to be filled up by ornamental capitals. Upon the whole, a sound and desirable copy—in russia binding.

132. Phalaridis Epistolæ. Lat. *Printed by Sixtus Riessinger. Without Date.* Quarto.

I consider this to be the *second* edition of Phalaris printed by Riessinger; and that the edition, in the smaller character—of which a fac-simile appears in the *Bibl. Spencer.* vol. ii. 234—is the first. Why the Duke di Cassano, in his ms. catalogue, designates this impression as of the year 1470 or 1471, does not appear very obvious. All that can be said with certainty is, that, this book was at least printed in 1473; for there is a coeval ms. inscription, at the end of the colophon, purporting the present copy to have been '*seen and noted by one Gaspar, on the XVIJth day of October in the year* 1473, *while Ferdinand of Arragon was the reigning Prince.*' Nor does it appear more obvious, why the Duke di Cassano should call the types of this edition 'semi-gothic"—while Giustiniani, p. 39, (referring to the very copy in question) calls them "round." I do not know that any inferences can be drawn from the use of the larger gothic character with which this impression begins, and ends—as thus—for the beginning:

uem malatesta
nouelle *Princeps* Illustris tā.

and thus for the colophon :

Phalaridis Tyranni Agrigentini
Epistolę ad Illustrem principem
Malatestaz per Franciscū Aretinū
Translate feliciter Expliciunt.

sixtus riessinger.

Beneath, is the ms. subscription before mentioned. The present is a very indifferent copy : in yellow calf binding.

133. PHALARIDIS EPISTOLÆ. *Ital. Florence.* 1488. Quarto.

Notwithstanding the Duke di Cassano has observed that this edition is unknown to bibliographers — with the exception of a slight mention of this very copy, UPON VELLUM, by Brunet, in his *Man. du Libraire,* vol. ii. p. 511 — yet it has been noticed by Audiffredi, Fossi, Panzer, vol. i. p. 414, no. 93, — and by each with sufficient minuteness. On the recto of a i we read the prefix — denoting the proheme of Bartholomæus Phontius; and by the ensuing proheme, it seems that this Italian version is taken from the Latin translation of Franciscus Aretin. The signatures, a to g, run in eights. On the reverse of g viij. is the following colophon :

Impresso in Firenze per Ser Francescho bonacorsi
& per Antonio di Francesco uenetiano nelanno
M.CCCCLXXXVIII. Adi. xvii. di Maggio.

Notwithstanding some leaves are discoloured, this is, upon the whole, a desirable specimen of a vellum book. It has been recently bound very beautifully in dark red morocco by C. Lewis.

134. PHILELPHI EPISTOLÆ. *(Printed by V. de Spira). Without Date.* Folio.

I take this to be the EDITIO PRINCEPS of the Epistles of Franciscus Philelfus; although it does not appear in the list of dateless editions

noticed by Panzer, at vol. iv. p. 176. There is no name of printer subjoined; but there can be little doubt of the book having issued from the press of Vindelin de Spira. The impression is entirely destitute of numerals, signatures, and catchwords. The *v* is usually gothic. On the reverse of the 86th leaf, the VIth Book terminates. The recto of the 87th is blank, and on the reverse the XVIIth Book commences. A blank leaf is between folio 180 and 181. In the whole, 242 leaves. On the reverse of the last leaf, the conclusion is thus:

Vale. Ex Mediolano iiij. Idus martias. M.cccc.lxi.
Finis.

The present is a sound and desirable copy, in foreign calf binding.

135. PHILOSOPHI, LA VITA DE'. *Printed by I. Carolus and P. Honofrius de bonaccursis. Florence.* 1489. Quarto.

An Italian abridgement from the work of Diogenes Laertius and other ancient authors; and retained as a specimen of the printing of rather uncommon typographical artists. The signatures run to *g* vj, in eights. A short title is on a i. On the recto of g v is the following colophon:

Impressum Florentie per nos magistros magistrorum
Iacobum Caroli clericum florentinum & Petrum
Honofrii de bonaccursis Anno Salutis
M. CCCC. LXXX VIIII
Nono Calendas
Nouēbris.

A table occupies the two following pages. Consult Denis, p. 273. A tolerably fair copy, in blue calf binding.

136. PICUS MIRANDULA. HEPTAPLUS. *Without Name of Printer, Place, &c.* Folio.

Panzer, vol. i. p. 435, no. 297, supposes, upon the authority of Laire, vol. ii. p. 19, no. 44, that this volume was printed at *Florence*, about the year 1490. I rather incline to consider it as a production

of *Moravus*, at Naples; of probably the same date, although the Duke di Cassano seems to adopt the opinion of Laire. It is doubtless a very elegantly printed volume; upon signatures, *a* to *g*, in eights; g having nine leaves: and the first five leaves of the gatherings being designated by Arabic numerals. The work is dedicated to Lorenzo di Medici, by Robertus Salviatus, whose brief address is found on the reverse of the first leaf. The subject of the Treatise is thus designated:—"De Septiformi Sex Dierum Geneseos Enarratione." This desirable copy has been recently bound in red morocco.

137. P. Mirandulæ Opera. *Printed at Bologna in* 1495 *and* 1496. Folio.

The 'Disputations' in XII. Books, occupy the first part of the volume—upon signatures *a* to *m*—and A to L—in eights. The other works, printed in 1496, occupy the remainder of the volume—upon signatures A to E in sixes, E having only four: then A A to N N, in sixes: N N having eight: O O to Y Y in sixes: Y Y having ten leaves, including a blank leaf. The printer, *Benedictus Hector* of Bologna, put forth both portions; and his device, beneath the register, is seen in both. A sound copy, in brown calf binding.

138. Plinius Junior. Epistolæ. (*Printed by Schurener de Bopardia*). *Without Date.* Quarto.

I apprehend the present to be the rarest edition of the Epistles of the Younger Pliny, put forth in the xvth century. The Duke di Cassano, whose account is sufficiently brief, very properly refers to Audiffredi, *Edit. Rom.* p. 164-5; and Audiffredi as properly assigns the printing to the press of *Schurener de Bopardia*. His account is rather curious. He says, he saw four copies of this impression; of which *three* had only the following lines as the colophon—and which indeed only appertain to the present copy.

Caii Plinii Secundi Nepotis
Epistolarum Liber explicit
Finis. Laus Deo.

But to the fourth copy, in the Angelican Library, were added the fol-

lowing lines — in a coeval hand writing — except that, upon second consideration, Audiffredi thought the date *printed.*

. . . . . 1. 4. 7. *IIII°.*
Sedente Xysto. pon. max.
eius anno Tertio: KL
Juniis. ROME : IN HOSPITIO
SANCTIS DE PIRETO : if :

"However this may be," observes Audiffredi, "it is evident, from the above inscription, that the book was extant in 1474, and was printed in the house *Sanctis de Pireto.* That bibliographer then goes on with his reasons for attributing the volume to the press of Schurener de Bopardia—which need not be here repeated—as the point is incontrovertible. It is also equally incontrovertible that the present is the *second* edition of the Epistles of the Younger Pliny.

This impression may be briefly described. It is entirely destitute of numerals, signatures, and catchwords; a full page containing from 28 to 31 lines. In the whole, 141 leaves: the colophon as first above given, being on the reverse of the last leaf, beneath the 23d line. The present copy, with some few exceptions, is sound and desirable. Recently bound in olive-coloured morocco.

139. Plinius Junior. Liber Illustrium Virorum. *Florence,* 1478. Quarto.

"The first edition of this work with a date (says the Duke di Cassano) is held in considerable estimation." According to Panzer (vol. i. p. 406, no. 16) it appears to have been in the Valliere and Pinelli collections. It contains signatures *a* to *d*, inclusively in eights. On the reverse of d viij, is the colophon, in capital letters; *Impressvm . Florentiae . Apvd Sanctvm . Jacobvm . de Ripoli* . M. CCCC. LXX. VIII. This may be considered a sound and fair copy: in foreign calf binding.

140. Plutarchi Apophthegmata. Latine. *Printed by V. de Spira. Venice,* 1471. Folio.

This is supposed to be the first edition of the Apophthegms of Plutarch printed in the Latin language; unless the dateless edition, executed in the types of the first Horace, should be considered anterior.

The present happens fortunately to be a very fine copy of the work. The translator is Franciscus Philelphus, whose address to Philip Maria Anglus commences on the recto of the first leaf. The text commences on the reverse of the second. A full page has 32 lines. There are neither numerals, signatures, nor catchwords. The reverse of the 50th leaf is blank. On the reverse of the 76th and last leaf, is the colophon, thus:

M. CCCC. LXXI.
Impressum formis iustoq ; nitore coruscans
Hoc Vindelinus condidit artis opus.

The present copy has been recently bound in red morocco.

141. Plutarchi Apophthegmata. Lat. *Without Name of Printer, Place, or Date.* Quarto.

This edition is printed in the same type as the Aretin, noticed at page 14, ante — and of course as the other works there specifically mentioned. It is probably among the rarest of the works printed in this hitherto unappropriated character. Denis, to whom Panzer refers, relies exclusively upon the copy in the Pinelli collection. The prefatory address of Franciscus Philelphus, the translator, occupies the first two leaves, and a portion of the 5th page. Philelphus concludes this address by telling Philippus Maria Anglus [Visconti] Duke of Milan, to whom it is written, that, " if he is gratified by these Apophthegms, they shall be followed up by some others ;" but the Duke dying in 1447, and Nicolas V. mounting the Papal chair the same year, Philelphus dedicated the remainder of the Apophthegms, of which the latter half of this volume may be said to be composed, to that Pontiff— and barely notices, at the conclusion of his address, the fact of having dedicated the previous portion to Philip Maria.

The present volume may be therefore said to be divided into two parts: the first, concluding on the reverse of the 51st leaf, has the following colophon:

FINIS.
Reddita tot latio fontis monumenta pelasgi
Paruum opus exupat: causa philelfe tua est.
Credebat remeans dominum mutasse libellus:
Ni titulo ueteris constituisset heri.

On the following leaf commences the translator's address to Pope Nicholas V.: which, considering that that Pontiff had but just commenced his papal career, is sufficiently laudatory. He tells him that "all good men, from all parts, approach him: every one distinguished for understanding, for eloquence, or any elegant accomplishment, flock to him." This address occupies three pages and a half: and is followed by

Plutarchi Apophthegmata Laconica.

These latter terminate on the reverse of the 50th leaf, from the first leaf, inclusively, containing the commencement of the address to the Pope. At the bottom, we read:

Plutarchi Apophthegmatū laconicoꝝ liber finit.

The first part of this copy has been written upon and washed, but not in a very formidable manner. It is otherwise sound and desirable. Recently bound in yellow morocco.

142. Plutarchi Vitæ. Ital. *Printed at Aquila, by Adam de Rotville.* 1482. Folio.

Although the present be rather a soiled copy, this is an elegantly printed book, in the roman letter — and is the only one, in the same letter, by the same printer, which I remember to have seen. The signature a i is blank. On a 2 we learn that the name of the translator is Alessandro Jaconello de Riete. On a 3, recto, the Life of Theseus begins. There are two sets of signatures: the first wholly in tens: the second, to I, in tens: I, K, L, being in eights. On the recto of L vj, is the following colophon—in 14 lines: "*Finisce la prima parte delle uite de Plutarcho: traducte per Baptista Alexandro Jaconello de Riete: & stampate in Aquila adi . xvi . de septembro . M.cccc.lxxxii. per maestro Adam de Rotuuil Alamano stampatore excellente: cō dispesa del magnificho signore Lodouicho Torto: & delli spectabili homini Ser Dominichino de Montorio: & de Ser Lodouicho de Camillis de Asculo ciptadino de Aquila. LAVS DEO AMEN.* From which it appears that the present is only the first part of the publication. Two Italian Sonnets are on the reverse of this leaf, and a register occupies the recto of the last and following leaf. In foreign red morocco binding.

143. Poggii Facetiæ. *Printed in the Monastery of St. Eusebius. Rome.* Quarto.

The present is a miserably shorn, scribbled, and imperfect copy of this very rare edition; of which I have described a copy in vol. iii. p. 511, of my *Bibliographical Tour*, as being in the Imperial Library at Vienna. That copy is, as this *ought* to be, a folio, The Duke di Cassano supposes the impression to have been executed by *Laver* — but the types are precisely those which were used in the monastery of St. Eusebius at Rome—as a glance upon the fac-simile at vol. i. p. 196, of the *Bibl. Spencer.* may serve to prove. The 5th leaf of this copy is supplied by Ms. On the recto of the last leaf, we read the colophon, thus:

Poggii florentini secretarii
apostolici facetiarum liber
absolutus est feliciter : : .

In foreign red morocco binding.

144. Poggii Liber Facetiarum. *(Printed by Koburger.) Without Date.* Folio.

The Duke di Cassano had erroneously imagined this impression to have been executed by *Creussner*, whereas it is evidently in the type of *Koberger*; as may be seen on a comparison with the books unquestionably issuing from the press of the latter printer: witness, *Honorius de Imagine Mundi*, as described in the *Bibl. Spencer.* vol. iii. 382. There *is* an edition of this same work, by Creussner, which is described in the fourth volume, at p. 283. The present impression consists of 45 leaves, having 33 lines in a full page, without numerals, signatures, or catchwords. It commences with a prefix of two lines on the recto of the first leaf, and ends at the 7th line, on the recto of the last leaf. In russia binding.

145. Poggio, Jacopo. Comment. sop. Triomph. del Fama di Petrarcha. *Without Name of Printer, Place, or Date.* Quarto.

I apprehend this impression to be much earlier than the one printed by F. Bonaccorsi at Florence in 1485, and described in the Bibl. Spencer. vol. iv. p. 144. That it is very much scarcer, is indis-

putable; since Denis, vol. ii. p. 720, no. 6311 is the only authority, noticed by Panzer, in support of its existence. It is there briefly but not correctly described. The Duke di Cassano calls it "an edition unknown to bibliographers." The prefatory address of Poggio, to Piero di Cosimo de Medici, occupies the first two pages. It is terminated, on the 3d page, by some verses, beginning

El cor pien damarissima dolceza
n Risonauano ancor gli ultimi accenti
Del ragionar che sol brama cappreza.
&c. &c.

The commentary follows—on the reverse of the second leaf. A full page has 38 lines—without numerals, signatures, or catchwords. In the whole, 63 leaves. The impression terminates with a register, below the text, on the recto of the 63d and last leaf. The reverse is blank. Upon the whole, a sound and desirable copy; in Venetian morocco binding.

146. Pallavicini (Baptista) *Carmen in Historiam flendæ Crucis Domini nostri Jesu Christi. Printed in a Carthusian Monastery at Parma.* 1477. Quarto.

This is doubtless one of the rarest little metrical tracts of the xvth century. It has been rather inaccurately described by Maittaire, and does not appear to have been ever seen by Panzer: which latter bibliographer, however, corrects the former in supposing it to have been printed 'per *Augustinum Genoensem:* whereas, from the construction of the colophon, (as the reader will presently see) it should seem that Augustinus of Genoa was only the Head of the Monastery in which the tract was printed. It consists of 18 leaves, without numerals, signatures, or catchwords. A full page has 24 lines. The prefix is thus; beneath the words Iesvs Christvs! "*Baptistæ marchionis palauicini Episcopi regiensis Prologus in Historiam Flendæ Crvcis et Funeris domini nostri JESV CHRISTI Ad Eugeniū. Quartū Romanae Ecclesiae Beatissimū Maximumq; Pontificem.*' The prologue is metrical, consisting of only 12 verses. The history immediately follows, thus:

Ilius omnipotēs uēturi prescius eui
Omnia dinumerās quom iā cōpleta dedisse.

On the reverse of the 13th leaf, our Saviour's expiration upon the cross is thus described:

Consūmatum ait est quicqd fuit ante necesse.
Atq; iterum exclamans magna cū uoce precatur
Suscipe care pater: tibi quā puer unicus effat
Cōmendat* animam! tātū hoc. neq; plura locuto
Languida colla cadunt; tenuesq; recessit in auras
Spiritus: atq; crucem moribundaq; mēbra reliqt.

The poem ends at the second line of the recto of the following leaf but one. Then follows, by the same author, a Latin metrical version "ex Maria uirgine bella Vulgari cantilena Leonardi iustiniani—" succeeded by the original Italian ballad of L. Justinianus.

These two metrical pieces occupy 4 pages and a half: and are followed by some hexameter and pentameter verses, which conclude the tract on the reverse of the next ensuing page. The colophon, beneath the word EXPLICIT, is thus:

Imprescere † fratres opus hoc cartusie parme:
Quibus Augustinus genue tunc prefuit ortus.
M. CCCC. LXXVII. DECEMBRIS.

This copy is sound and fair, but has been very much cropt. Recently bound in blue morocco.

147. Pontanus. De Aspiratione. *(Printed by Moravus.) Naples.* 1481.

"In this beautiful edition (says the Duke di Cassano) Moravus gave the first specimen of his Greek character." It must be admitted that this character is not only sparingly introduced, but of rather a clumsy form—and much inferior to what was used at Venice by Jenson, and Vindelin de Spira. It partakes, indeed, of the Venetian

* Sic. † Sic.

character. In the whole, 50 leaves—without numerals, signatures, or catchwords. On the reverse of the last leaf, at bottom:

Impressū Neapoli Anno . M.CCCC. LXXXI.
viii Ianuarii.

A very indifferent copy; having the margins charged with ms. annotations. Recently bound in russia.

148. Pontanus De Fortitudine. *Printed by Moravus. Naples.* 1490. Quarto.

The Duke di Cassano expatiates, with a sort of rapture, upon this volume, and upon its companion—presently to be noticed. He calls them "magnificent—" remarking upon the "beauty of the paper, the splendour of the type, and the perfection of the printing." They are doubtless two elegant little Tracts; but the epithet 'magnificent,' belongs, with much more propriety, to the same printer's edition of the "Moral Works of Seneca," printed fifteen years before — which book must be considered both the master-piece of Moravus and of the early Neapolitan press. The Duke has also given a very minute and elaborate description of the arrangement of the letter press; much more so than either the value or rarity of the work demanded. It commences with a prefatory address of the printer, subjoined below,* followed by a list of errata†—which is among the earliest notified errata in the annals of the press. The errors are four in number only, among which is the extraordinary one "H&c." for "hæc" "—Reliqua (adds the printer) accuratissime impressa leges."

On the recto of the following leaf, a ii, the text of the work begins, and extends to k vj, in eights: k having only six printed leaves, followed by a blank leaf. A full page has 25 lines. The principal title of the book tells us that the work treats of "*Warlike and Heroic Fortitude,*" and that it is dedicated to *Alfonso Duke of Calabria.* On the

* Emptor si quid habet uiti hic libellus
Pontani modo promptus e Minerua
Moraui et modo pressus officina,
Nil magnum, nihil est quod extimes eas.
Peccat nescio quod leue ac pusillum.
Quod peccat tamen hac tibi in tabella
Monstrat: ne redibendus esse possit
Neu fidem illius uspiam requiras.

† The Errata of Antonius Raudensis, to the Lactantius, 1465, is, I believe, the first instance.

reverse of k vj is the colophon, in eleven lines of capital letters—from which we learn that the book was printed on the 15th of September, 1490. A blank leaf follows. Then, on l i, recto, is the same author's work, dedicated to the same character, entitled '*De Principe*' which extends to m xj—l having only 8 leaves; and a blank leaf forming m xij. The colophon, without date, is in 5 lines of capital letters. This is a fair, sound copy, but not without soil and ms. annotations, in the latter treatise. It is rather elegantly bound in speckled calf with gilt leaves.

149. Pontani Dialogus qui Charon inscribitur. *Printed by Moravus. Naples.* 1491. Quarto.

This volume is executed in the same style of typographical elegance as the preceding; and the signatures extend from *a* to n in eights; a i being blank — and n having ten leaves, including a blank leaf, which follows the colophon: the colophon, in 8 lines of capital letters, being on the recto of n ix. The book is purported to have been printed on the last day of January, 1491. On a slight inspection of the contents, they appear to be both amusing and instructive, having several elegant specimens of poetry interspersed. The present is a sound large copy, recently bound in speckled calf with gilt leaves.

150. Pontani Opera. *Printed by Tresser and Martinus. Naples.* 1498. Quarto.

At first sight, this roman type may be said to resemble some of the pieces of the same author printed by Moravus; but a closer examination shews that the press work is not only less skilfully executed, but that the letter is not so elegant. The title of the first piece, *De Liberalitate,* is on the reverse of the first leaf. On *a a i* the Prologue commences. This first piece ends on the reverse of f viij, in eights. The second piece, *De Beneficentia* follows on *g i,* and ends on the reverse of *h v,* in eights: On the recto of the following leaf is the third title, *De Magnificentia*; which ends on the reverse of m ii, in eights—one set of signatures running throughout the whole book. On m iii, commences the third tract *De Splendore,* which concludes the volume on the recto of o viij, in eights. The colophon is thus:

Impressū opus Neapoli per Ioannē Tresser de Hæstet & Martinū de Amsterdā Almanos Die XVII . Mensis Iulii M CCCC LXXXX VIII.

A list of errata is on the reverse. This copy is bound in dark red morocco.

151. PORCIUS HIERONIMUS. COMMENTARIUS, &c. *Printed by Eucharius Silber. Rome.* 1493. Octavo.

This is the most elegantly printed volume, which I remember to have examined, from the press of Eucharius Silber; and the contents, to an historical Antiquary, are not a little interesting: for, they relate to the circumstances attending the election and elevation of Alexander VI. to the Papal chair: with the abridged orations of the Ambassadors of foreign states which were made upon the subject. But, as Audiffredi justly remarks, those orations which were made by the representatives of France, England, Portugal, &c. are not subjoined—so that the present volume may be considered as only the *first part* of the meditated performance of the author. In the 8th page of his Commentary—dedicated to Ferdinand and Isabella — or on the recto of the 16th leaf from the beginning of the text,—the author thus alludes to *another* work, of which he does not however mention the publication: — "de eius familiæ [sc. Roderici Borgiæ] ante continuata prorogatione ad hæc usque tempora, quod est mirabile dictu, *meus de gentilium nuptiarum ritu libellus* et autentica documenta uetustissima tamen te facilius edocebunt," &c.

It remains to describe the volume bibliographically. A prefix of 13 lines and a half, in capital letters—in which the author styles himself "*Patritius Romanus Rotæ Primarius Auditor*"—is followed by four lines of text, on the recto of the first leaf. The text presents but a small page to the reader; being only 3 inches and three quarters in length, by two inches and a quarter in width. The margin is ample and handsome. An address to Alexander VI. begins, on the recto of the 5th leaf, in the following complaisant manner: "Donarem Alexander Pontifex maxime tuæ Sanctitati pateras: donarem tripodas: et dulcia munera: Sed non hæc mihi uis non illi talium res est." The reverse of the 7th leaf is blank. On the recto of the 8th begins the preface of the Commentary, addressed to Ferdinand and Isabella: and on the reverse of the 12th leaf begins the Commentary itself.

There are neither numerals, signatures, nor catchwords. On the recto of the 118th and last leaf, beneath 4 hexameter and pentameter verses, is the colophon, thus : ' *Impressum Romæ p* [*er*] *Euchariũ Silber alias Franck natione Alemanũ : Ab anno nostræ salutis. M. cccc. xciii. die uero Iouis . xviii. mensis Septẽbris.*" A register is on the reverse. This copy is recently bound in light blue morocco.

152. Processus & Inquisitio &c. qui cont. Ferd. Reg. Conspir. *Printed at Naples.* 1488. Folio.

I consider this to be one of the most curious and intrinsically valuable books in the Cassano Collection. Panzer, in his account of it, relies exclusively upon Maittaire, vol. i. 504-5, where it seems to be incorrectly described, as containing, in part, a French text, of the date of 1487, and a Latin text of the above date. It is also described as a quarto. Now, the text is almost entirely in the Italian language, with short introductory pieces in the Latin tongue; of which the first three pages exhibit the longest specimens. The names of the conspirators, chiefly Neapolitan Princes and Noblemen, are set forth, on the second page. As a favourable specimen of the Duke di Cassano's style and manner of treating a rare book, I subjoin that noble bibliographer's account of the present — which is sufficiently exact and particular.

" Questo rarissimo esemplare fù impresso dalla società de' stampatori Tedeschi, che allora fiorivano in Napoli, e ch'io credo esser quelli, che una volta eran compagni del Riessinger, e poi rimasti col Tuppo, il quale percio li chiama fedelissimi.

La prima pagina ha il qui sotto notato titolo, del quale i primi due righi sono in carattere majuscolo con una stragran lettera iniziale impressa in legno, come lo sono tutte le altre in seguito

FIDELIS TRADUCTIO IN
FORMAM IMPRESSAM IN
" alma civitate Neapolis extracta de
" originali processu informationum
" ac inquisitionum factarum de ordi
" natione sacre regie majestatis de acer

" bo ad uerbum cū cōtinuatione dierum ac omniū de
" positionum subscriptorum principalium et aliorum
" testium desuper examinatorum ad futuram rei memo
" riam ut omnibus innotescat: Fuitq fideliter impressa
" sub aureo seculo et Augusta pace Ferdinandi de Ara
" gonia regis sacratissimi Ierusalem et Sicilie regis. die
" primo mensis Iulii sexte Inditionis. Anni domini.
" Millesimo quadringentesimo octuagesimo octauo re
" gnorum dicti Regis Ferdinandi anno tricessimo pri
" mo lege feliciter

Più sotto vi è impresso anche in majuscole :

" Sequitur generalis
(in majuscole) " Inquisitio in modum
" Qui sequitur

A tergo della prima carta vi è la rubrica del processo co' nomi de' rubricati, e principia con queste parole

" Generalis inquisitio facienda &c

Al basso di tal rubrica leggesi

" Sequitur instrumentū confectū in
" Ciuitate Laquedonie per supradictos in
" quisitos cōiurationū cōspirationū et
" vnionum et lige ac machinationū contra
" Serenissimū dominū nostrum Re
" gem Ferdinandum Sicilie et Ierusalē
" Regem et cetera

Siegue indi l' istromento stipolato da' Congiurati, dopo il quale leggonsi tutte le depositioni de' rei, e de' testimonj, ed in fine vi è questa soscrizione.

" Impressus Neapoli fideliter die ultiō Iulii M. CCCC. LXXX. VIII.

Quel che rende più prezioso questo rarissimo esemplare, si è il

trovarsi a tergo dell' ultima carta un certificato manoscritto di un tal Notajo Cifa, che attesta di essere stato tutto il contenuto in questo libro fedelmente copiato da taluni esperti stampatori da' processi originali. Appresso vedesi un' altra carta manoscritta, al dritto della quale trovasi una specie di mandamento in nome di Antonio di Aragona Piccolomini duca di Amalfi Regente all ora del Collateral Consiglio, in cui si ordina di doversi prestar tutta la fede al contenuto nel libro, &c. sotto vi sono le firme de' Mastrodetti, è più sotto il gran sigillo colle arme aragonesi. Tutt' i titoli de' capitoli sono in latino; Tutto il resto è in volgare.

Bel volume di 65 carte con 36 righi per pagina intera."

The preservation of the two original documents, above referred to, renders this copy doubly curious and estimable. This book has been recently bound in russia.

153. Proliani Cristiani. De totius orbis generali divisione. (*Henricus Aldyng.*) *Naples.* 1477. Quarto.

This copy is imperfect; wanting five leaves at the beginning, and seven at the end; but it was procured by the Duke di Cassano as being a very rare tract, printed by Aldyng, whose name, according to Giustiniani, appears at the end of the 7th leaf of the table—wanting in this copy. At the end of the text, previously to the table, the colophon runs thus: Finis huius opusculi Parthenope impssum: anno salutis 1477 octaua kalendas septēbrias. Only 2 leaves of table here follow.

154. Psalterium. *Printed at Naples.* 1477. Quarto.

The Duke di Cassano calls this a very rare edition. Panzer, vol. ii. p. 159, no. 37, refers only to Maittaire, p. 385; the latter of whom does not intimate it to have been printed by Moravus — although the Duke does, in his printed Catalogue. The type is in the larger and rounder of the two roman founts used by Moravus. The impression contains hymns, antiphones, &c. and begins with "Ad nocturnum Ymnus." On the recto of the ensuing and second leaf, the first Psalm of David begins. The book is entirely destitute of numerals, signatures, and catchwords. This copy contains 119 leaves, but I

suspect that a leaf is wanting after folio 111. The colophon, in 14 lines, followed by Finit Feliciter, in capitals, concludes the impression. The name of Moravus does not appear in it.

155. Ptolemæus. Lat. *Printed by I. Reger, at Ulm.* 1486. Folio.

A mere reprint of Leonard Hol's edition, published in the same city. The decorative initials are precisely the same; witness, the letter of which a fac-simile is given in the *Bibl. Spencer.* vol. ii. page 301—with other specimens of the like nature. The contents are also similar. The name and device of the printer—the latter, a stork, with a sort of trefoil ornament in his mouth, having, on one side, the letter I— and on the other R — is on the reverse of the last leaf. In recent brown calf binding.

156. Ptolemæus. *Printed at Rome, by P. De Turre.* 1490. Folio.

Audiffredi rightly designates this volume as printed "in a most elegant roman type;" but he is wrong in observing that the maps are the same as those in the edition of *Buckinck* of 1478—unless indeed the four copies of it, which he saw, had those maps inserted: whereas, in the copy before me, these maps are from *wooden* blocks, and those in Buckinck's edition are upon *copper*. Moreover, these maps are precisely the same as those of the Ulm editions of 1482 and 1486. The very type upon the rectos are similar, with the omissions of the arabesque borders. This observation is worth making, as Audiffredi, in censuring Laire, tells us that "any boy might have discovered the maps of the two Roman editions to be the same." Not that that bibliographer could have been mistaken, but that the copy, under description, has *not* the maps which are in the Roman edition referred to Audiffredi properly observes, that the present impression is more copious than that previously printed at Rome.

It remains to describe the book. A table of chapters is on the recto of a 2: a i being blank. The first set of signatures runs to h, in eights, with the exception of a, which has nine leaves: *h* has four leaves, including a blank leaf, here preserved; and exhibiting a beautiful specimen of the manufacture of the paper. Another blank leaf (A i) follows. This second set of signatures extends to E in eights: D 3 being repeated for D 4. E has six leaves, including a blank leaf.

Then follow thirty-two folded maps—as above described. Yet Audiffredi calls them twenty-seven maps! A third set of signatures ensues; having on the reverse of a i a table to the Tract "de locis et mirabilibus Mundi—" and that tract beginning on the recto of a 2; and concluding on the recto of c v, in eights. The colophon is thus—in capital letters:

HOC OPVS PTHOLOMEI MEMO
RABILE QUIDEM ET INSIGNE EX
ACTISSIMA DILIGENTIA CASTI
GATVM IVCONDO QVODAM CA
RACTERE IMPRESSVM FUIT ET
COMPLETVM ROME ANNO A NA
TIVITATE DOMINI . M. CCCC. LX,
XXX. DIE IV . NOVEMBRIS . ARTE
AC IMPENSIS PETRI DE TVRRE.

Upon the whole, a desirable copy; in russia binding.

157. PULCI PISTOLE IN RIMA. *Without Name of Printer, Place, or Date,* Quarto.

This impression does not appear to be noticed in the list of Luigi Pulci's works in Panzer's index: nor can I find any account of it in the ms. catalogue of the Duke di Cassano. It appears to be a collection of heroic epistles, after the manner of Ovid, translated into Italian verse: beginning with "Lucrecia a Lauro Epistola prima"—as far as the unfortunately wormed condition of the first two leaves of the present copy enables me to make it out. In other respects, this copy is large and clean. The second epistle is from Iarba King of Africa to Dido Queen of Carthage: beginning thus:

Arba tipriegha o Dido di Carthagine
che pel tēpio a Iunon faccia dispingere
del Re Sicheo lauiolata ymagine
Poi che tu sai si simulare & fingere
con false scuse ilcener dello sposo
in ecterno damor non uoler tingere.
&c. *Sign. a iii. rev.*

The signatures extend to *e*, in eights; *a* i being blank; e has six leaves. On the reverse of e vj (this leaf being not *quite* so much wormed as the earlier leaves) all that we read—from an epistle ("xviii. & ultima") of Cleopatra to Augustus Cæsar,—is as follows:

Di Cleopatra lafrigida lastra
chiude qui il corpo Cesare remunera
come fortu . . . a Thebe Geo castra
Sancise adere a Marco Antonio funera

AMEN.

From the appearance of the type, I should consider this volume to have been printed at Venice or Parma. This copy has been recently bound in yellow morocco.

158. Regiment dels Princeps. *Printed at Barcelona, by John Luschner, a German.* 1498. Folio.

An indifferent copy of a magnificently printed book. The title, in five lines, is thus: "*Epistola de frate Eqidi di Roma al Reyde Franza sobre lo libre del regimēt dels Prīceps.*" This is in large lower case gothic letters. The Epistle follows on the recto of the second leaf, surrounded by rather a handsome arabesque border. The impression is printed in gothic letters, in double columns, upon signatures—a to ȝ, ℨ, in eights: z having only four leaves. The colophon is in 26 lines—of which I copy the last 10 lines: "*Impssa en la insigna ciuitat de Barcelona p[er] Iohan luschner alemany emprēptador, A despeses del honorable Franch Ferber mercador Allemany, Emendat e corregit per lo Ruerēd mestre Alleix regint les scoles en dita ciutat. A. xxij. de octubre. Any. M. cccc. xcviij.*" Panzer has apparently overlooked this volume in his list of books printed at Barcelona—vol. i. p. 144. A very indifferent copy; recently bound in calf.

159. Robertus de Litio. Quadragesimale. *Printed in* 1476. Folio.

This book being printed under the sanction of king Ferdinand, it was most probably executed at *Naples*. It is an elegantly printed

book; but this copy is far from being desirable. A Prologue to the King of Naples occupies the reverse of the first leaf. The first signature has ten leaves: the rest, including n, has only 4. On the reverse of *n v*, is the colophon: *Nel mille quattro cento settanta sei . adi ultimo di septembrio . Finis.* A table occupies the recto of the following and last leaf. See Panzer, vol. iv. p. 15, no. 88, who refers to the Bib. du Roy at Paris, and Crevenna. Recently bound in calf.

160. Sagundinus (Nicolaus) de Epistolari dicendi Genere. *Without Date.* Quarto.

I differ wholly from the Duke di Cassano, who attributes this tract, to the press of A. de Bruxella, from the general resemblance of the initial letters, and from the particular resemblance of the characters to those of an edition of the Epistles of Datus, of the date of 1472, in the library of St. Martin, at Palermo. The Duke procured a facsimile of this latter edition, which, although it appears not to be particularly faithful, is, in the formation of the capital A, alone, sufficient to warrant a different conclusion from his own. At the same time I am at a loss to whom to attribute this rare tract. There is a *general* resemblance to the larger type of I. P. de Lignamine, but the letters, though large, are too closely put together. In the whole, 11 leaves, without numerals, signatures, or catchwords. A full page has twenty-four lines. At the bottom, 'Vale.' In calf binding.

161. Samuelis Rabbi Epistola, &c. *Printed by Schallus. Mantua.* 1475. Folio.

The present is certainly a very rare and curious little folio tract. The Duke di Cassano mentions the notice of an Italian version of it, by Brunet, vol. iii. 187, who assigns the same year to it, on the xviith of June. As the present impression has only the *dominical* date, we are uncertain which has the priority. The work itself appears to have been concealed by the Jews for more than 230 years; and was translated into Latin in 1239: "from thence diligently amended by Iohn Schallus, a Doctor of Arts, and printed by him at Mantua in 1475." This is the chief purport of the colophon, which is on the recto of the 20th and last leaf—occupying 16 lines.

The work was written with the view of converting the Jews—"from the errors which they entertained of the advent of Christ"—

and was written by Rabbi Samuel, a native of the kingdom of Morocco, to Rabbi Isaac a master in the Synagogue in *Subiulmeta* (qu ?) in the same kingdom. There is a prefatory Epistle to Brother Hugo by Brother Alfonso — in which he says "Ego vero in transferendo ipsum [sc. Samuelem] auctoritates Biblie ab ipso iudeo inductas . sic scripsi in locis suis in arabico et latino . non prout in nostra habentur translatione secundum B . Jeronimum . sed prout iste iudeus eas scripsit quando composuit istud opus." I suspect that this volume is a portion only of a larger work ; for, it begins upon signature m—including N — each in tens. I have rarely opened the leaves of so beautiful and so genuine a copy of an old volume, in the CASSANO COLLECTION, as is the present. It has been recently bound in green morocco.

162. SENECA. TRAGEDIA QUARTA. Ital. *Printed by C. Di Pensa. Venice.* 1497. Quarto.

A very uncommon book: not noticed by Panzer. On the recto of the first leaf (a i) is the title, and the announce of the name of Pythius the translator. The reverse is blank. On a ii is Pythius's Italian address to Giouanni Bodoario a nobleman of Venice. On a iii the version of the original commences. The signatures *a* to *e* run thus: the first and last in sixes ; the intermediate in fours. A full page has 36 lines. On the reverse of e v, is the following colophon, in two lines:

Stampata Con gratia della ILLu : S. Di Vinegia per anni diese proximi futuri : sotto le pene Contenute in la gratia.

Stampato in Venetia Per Cristofolo Di Pensa Da Mandello Nel. M. CCCC. LXXXXVII. Adi. II. Hotubrio Laus Deo.

Some Italian verses to Pythius, and a list of Errata, occupy the recto of the following and last leaf A large, and upon the whole, desirable copy. In green morocco binding.

163. SENECHA. LA TRAGEDIA DITA AGAMĒNONE. *Printed by Piero Bergamescho, at Venice.* 1497. Quarto.

The early Italian versions of the Tragedies of Seneca have escaped Panzer. The present is executed "in terza rima." A Latin metrical address of Philippus Cavatina to the reader, is below the title. On the reverse is an Italian metrical address of Evangelista Fossa to Nicolas Lugaro his tutor. The text, composed by Fossa, follows on the ensuing leaf a ii. The signatures *a*, *b*, are in fours; and *c* in six. On the reverse of c iiij, the play ends, and some Latin sapphics, by Fossa, begin thus:

Nudus : ignotus : uagus : exul erro*
Dura : quē tristis lachrimæ sequūt
Se michi pstāt comites : queūt nec
Linquere uultus.

Another set of Sapphics, by the same hand, to Phillipus Cavatina, follows. Then some hexameters; to which the colophon is thus subjoined—and of which the latter part is rather curious. "Finisse la nona Tragedia di Senecha ditta Agamēnone in uulgare cōposta per el uenerabile Frate Euāgelista Fossa da Cremona. Impssa ī Venesia p Maestro piero bergamascho a le spese de zuan antonio de Mōfera. Nel anno . M. cccclxxxxvii . adi . xxviii . zenaro. El Venerabile Frate Euāgelista Fossa cōpositore dela presente opera a Impetrado gratia che nesuno possa imprimere ne far imprimere opere chel compona

* This verse reminds us somewhat of the opening of *Goldsmith's Traveller:*

Remote, unfriended, melancholy, slow.

There are some pleasing stanzas in the course of Fossa's poem, as thus.

Dum licet : dulci faueas iuuentæ :
Dum licet : fructus ueneris locosos
Carpe : iam morbis gravidis propinquat
Villior ætas.

Nil iuuat flauos laniare crines :
Nil iuuat palmis tenerum ferire
Corpus : ut læta procul hora cessit :
Labitur ætas.
&c. &c. &c.

lui per anni . x . poi che le hara dato fora sotto pena de ducati . x . per ogni uolume come apare nella gratia. Amen." The present is a fair, sound copy, in Venetian morocco binding.

164. Setti Psalmi Penetenciali. *Printed by Georius Schultheisszen de Boll, at Modena.*

Every page of this rare little tract has been inlaid; and I believe the present is the only specimen of the printer in his Lordship's library. A prefix, in two lines of lower case, and one line of capital letters, precedes the text: of which, a full page contains 24 lines. Each of these seven penitential Psalms is preceded by the title, in capital letters; but one leaf is unfortunately wanting, containing the end of the 51st and beginning of the 102d Psalm. On the reverse of the eleventh leaf (in this copy) is the colophon, thus: beneath the word FINIS—

Impressum Mutine . Per me magistrum .
Georium Schultheisszen de Boll
Et finitum die 20° . . mensis Octobris .

On the recto of the following, and last leaf, is Una Oracio—with the following subscription:

FINIS
DEO . LAVS . HONOR . ET . GLORIA.

The full stop is designated by a small star, which may serve to discover the printer. This copy has been recently bound in purple morocco.

165. Simon Pharensis. Dè Baptismo S. Spiritus, &c. *Printed by G. Gallus. Venice.* 1477. Quarto.

This barbarously executed tract of 36 leaves, is printed in the gothic letter, with signatures—a to e: a having 10, (including a "proemium") *b* and *c* each 8, and *e* 10 leaves. The colophon, on the reverse of e 10, describes the work to have been composed by a priest of the above name, and rector of the church of St. Mary de Murdis in the diocese of Padua, in the year 1475—and to have been printed by Guilielmus Gallus at Venice in 1477 on the 14th of October. Panzer (vol. iii. p. 133) asks whether this "William, a Frenchman," may

not be *W. le Signerre* who latterly printed at Milan ?, and who put forth the first edition of Apicius, at that place, in 1498. If so, he had not improved himself in the art of printing. The present copy has been much soiled, and is recently bound in dark calf.

166. Solinus. *Printed by A. Portilia.* 1480 Quarto.

A proheme and 2 leaves of table occupy signature a. On b, the text begins—and continues to n 10, in eights. The signatures are sometimes very irregularly designated. On the recto of n x, is the colophon: *Impressum parmæ per Andream Portiliam ano Dñi . M. cccclxxx. xiii. . Kalen . Ianuariis.*" The present is a very fair and neat specimen of the printer's press. A sound copy, in yellow calf binding.

167. Spera La. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the 1st leaf: '*Questa operetta se chiama la spera et e diuisa in quattro parti . videlicet,*" &c. The four parts are then specified. On the reverse commences the metrical text, thus:

I padre alfiglio allo spirito sctō
p ogni secol sia gloria e honore
et bene dicto sia suo home quanto
lutte le creature anno ualore
laudato ⁊ ringraciato in ogni chanto
chon pura mente ⁊ chon diuoto core
e confessata sia la sua bontade
pieta ⁊ misericordia e charitate.
&c. &c.

The text is a tall, close gothic; common, I suspect, to many Italian printers; and I should conjecture the impression to be not later than the year 1478. The z is uniformly reversed. In the whole, 20 leaves, without numerals, signatures, or catchwords. On the reverse of the last leaf, below the 12th line, is the word *Finis* in gothic capitals. The register is below. For a further account, consult Audiffredi, *Edit. Ital.* p. 219: and *Giustiniani,* p. 108. Beautifully bound in red morocco.

168. Statuta Antiqua Urbis [Romæ]. *Printed by Ulric Han. Without Date.* Folio.

According to the Duke di Cassano's ms. catalogue, this book was published at Rome about the year 1470. Audiffredi places it in 1471; although no colophon is given by him. The date of the Bull, "contra sumentes vindictam," at the end of the volume—here supplied by ms,—is 1466 . x Kal . Oct: and I have little doubt of the printing of the book within a year afterwards; for the object in the compilation of these statutes, was, as the first prefatory page testifies, "ut scandala ex Vrbe remoueantur, lites sedentur, et dubia que natura humana quotidie nova suscitat: declarētur." And it is not likely, for the accomplishing of such an object, that four years should elapse between the compilation and promulgation of the Statutes in question. If this be so, it is just possible that the present may be the earliest book from the press of Ulric Han, in the character in which it was printed.

Seven leaves of a Table of Contents precede the text of the first book: which book contains 37 leaves. Then 4 leaves of a table to the second book: the second book ending on the recto of the forty-ninth leaf, exclusively of the table. Four leaves of a table follow, to the third book; which latter concludes on the reverse of the 35th leaf. Then a blank leaf, in the present copy. Next, two leaves, of "Supplicationes;" and four pages of "Servatio Statutorum." Eighteen ensuing leaves, of miscellaneous matter, (including a ms. leaf at the conclusion) close the volume; so that the 4th book, from the blank leaf above mentioned, contains 22 leaves. But according to Audiffredi (*Edit. Rom.* p. 70) there should be 7 leaves of "Ordinations relating to marriages and funerals"—and printed in the Italian language—which make the volume perfect. These latter are wanting here. The Duke di Cassano says that "*this* copy was the same, and the only one seen by Audiffredi;" but that bibliographer notices one in the archives belonging to the library of the Capitol. The Duke's copy had belonged to the family of Gaetano.

Although no name of printer be subjoined, there can be no question of this book's having been printed by Ulric Han, in his larger character. In the present copy the types have a sharp and fresh appearance as if *recently* cut. There are of course neither signatures, numerals, nor catchwords. In russia binding.

169. SUBSCRIPTIONES ET SUPRASCRIPTIONES LITERARUM MISSIVARUM. *Without Name of Printer, Place, or Date.* Quarto.

This fugitive little piece (if it may be so called) of six leaves, is doubtless the production of *Ulric Han's* press; and, for aught I know to the contrary, may be among the very earliest specimens of that printer's first larger roman type, intermixed with his large gothic capital letters. The title, on the recto of the first leaf, is thus:

Sequuntur principia subscriptiones & supra scrip
tiones lr̃arum missiuarum ad ōnes personas cuiuscūq;
status gradus conditionis aut preeminentie fuerint.

This is one of the many productions of the kind circulated, I apprehend, for the instruction of youth. A full page has 30 lines. The printing is occasionally not only very carelessly, but incorrectly executed. A sound copy. In russia binding.

170. SURRHENTINUS (CAROLUS) . DE MODO AUGENDI ORATIONEM. *(Printed at Naples. Without Date.)* Quarto.

From the prefatory address of Franciscus Tuppo to B. G. Amerinus, this volume appears to have been printed at Naples by the former; but why the Duke di Cassano should suppose the types, used by Tuppo in this book, to be those of RIESSINGER, is to me unaccountable: since I am not acquainted with any specimen of the printing of Riessinger which resembles them either in size or elegance of form. The address of the author to a young man, of the name of Antonio Caraffa, follows on the recto of the 2d leaf—preceded by a poetical address to the same young man—in which the work is styled '*de modo augendi orationem per singula verba a Cicerone extracta ad eos spectate que epl'as ut pure et absolute aliqd dicēr uolunt,*' &c. This copy is imperfect — wanting the 3d, 8th, and 10th leaves. To be perfect, it should have 56 leaves. A register is on the reverse of the last. Bound in calf.

171. Tancredi & Sigismundi Amores. *Printed by Schoeffher. Without Date.* Quarto.

This is a Latin version by L. Aretin from the Italian of Boccaccio. A prefatory epistle of the Translator to S. Rutasolanus,* dated 1436, precedes the text. On the reverse of the first leaf is a blank impression of the device of Fust and Schoeffher: at the end of the text, there is the same device in red. The type is of the third and largest form used by the above printers—precisely similar to that seen in the Bible of 1472. The page is very narrow, and contains only 20 lines. There are neither numerals, signatures, nor catchwords. I consider this tract, seen by me for the first time, to be among the very scarcest from the press of the printer. There are only 12 leaves. The paper is of the usually excellent consistency and tone of colour — observable in the publications from the early Mentz press. This copy is sound and fair; but it has been cut to an octavo form. Recently bound in purple morocco.

172. Thebaldeo da Ferrara. Opere. *Without Date or Place, &c.* Quarto.

There is some little difficulty in appropriating this edition. Panzer, on the authority of Audiffredi, *Edit. Ital.* p. 204-5, assigns the impression to the *Brescia* press; and Lord Spencer thinks, that, if it be printed there, it must be of a later period than that of the Lucretius, Juvenal, Ceccho d'Ascoli, &c. as it has signatures. This is doubtless true; and, from the appearance of the large lower case gothic type, forming the title, I should suppose the period of its execution to be not earlier than 1480. Yet Audiffredi, after noticing the very slight and imperfect mention of this edition by Haym, Debure, Morelli, and Laire—as well as the total ignorance of it by Quadrio—*hesitates* whether it should be considered as a Brescia publication. He thinks it, however, probable that it *may* be: from finding a copy of it in the Casanatensian library, in an old binding, with some other tracts from the Brescia press—to which it bore a strong resemblance.

But the difficulty lies, in knowing whether this be *really* the impression noticed by Audiffredi — whose accuracy can never be ques-

* Syndactam Rutasolanum—the first of these words probably denotes an office and not a Christian name.

tioned but with considerable hesitation. He describes the first two lines of the title, thus:

Opere del THEBALDEO
da Ferrara cū tabula.

whereas, in the copy before me, it is thus:

Opere del thebaldeo da
Ferrara cū tabula.

The remaining lines are precisely conformable. Again, the head title to the table, in Audiffredi, is thus:

Tavola de la p̄sente opra (*sic*) scōdo lordīe de lalphabeto.

In the copy before me, it is as follows:

Tabula de la p̄sēte opra secōdo lordie de lalphabeto.

In other respects, his description is quite correct. After the title, in 8 lines, follows the Dedication (in Italian) on the reverse, to the Illus. March. Mantuæ. The table occupies 4 leaves. On sign. A the first Sonnet begins. The signatures run in eights, as far as Q: when the Sonnets end on the reverse of Q v: with the word FINIS. only—below the last line. The present copy, which is sound and desirable, appears, from the perpendicularity of the water mark, to be a folio—cut down to a small quarto, or rather octavo, size. In foreign calf binding.

173. TERENTIUS. (*Printed by Sixtus Riessinger.*) *Without Date.* Quarto.

It is very probable that the present is the rarest edition of Terence which exists; and, except the imperfect copy of it which I saw in the Public Library at Stuttgart, I know not, at this moment, where to mention the existence of another copy. The Duke di Cassano makes the same observation. Panzer refers to Giustiniani, p. 36, and this latter bibliographer to the very copy (then in the Duke di Cassano's collection) under description. Giustiniani says that "some think the date of it to be 1474," but he cannot speak with certainty upon it—"adding, however, "Questo è un pezzo, che fa veramente gloria al nostro tipografo." He might have safely antedated it by *three years;*

and hence given it an antiquity next to that put forth by I. de Colonia, in 1471, after those by Mentelin and Gering. The execution of it in the small type of Riessinger makes it almost quite certain that it was published during the year 1471—if not before : as, in this year, the printer, (see the article BARTOLUS, SUPER CODICE, p. 20, ante) first put forth his larger type—to which, with some modifications, he appears afterwards to have strictly adhered.

The first leaf (either on the recto or reverse, as the binder may make it) has a brief biography of Terence, in 24 lines, beneath a prefix in two lines of capital letters. Then, on the reverse of the second leaf, the argument of the Andria, in 30 lines, beneath the word ARGUMENTUM. Again, below, is the well known Epitaph of Terence, beginning "*Natus in excelsis,*" &c. On the recto of the ensuing leaf is a briefer argument of the Andria, in 9 lines—widely spaced—as is the whole of the remainder of the text. The Prologue follows, in twenty lines—concluding at the 9th line of the second page of the text. The first scene begins thus :

Simo . Sosia
os istec intro auferte . abite . Sosia ades dū pau
cis te uolo So . Dictū puta . nempe ut curent
recte hec Si . Immo aliud So . Quid ē qd mea ars effi
cere hoc possit amplius Si . Nihil istac opus est arte. ad

&c. &c. &c.

The preceding in 4 lines. A full page has 22 lines. There are neither numerals, signatures, nor catchwords ; but, in the whole, 134 leaves. It may be noticed, that the two pages of the last leaf but one, contain, each, 23 lines ; and the two last pages, each, 24 lines. The impression ends thus :

phedria iudex nr̃ Ph. Iam faxo aderit Vos ualete et
plaudite Caliopius recensui . Finis Terentii Aphricani.

The present copy, notwithstanding the outer side margin is uniformly (but skilfully) inlaid, may be considered a fine and desirable one. The first page yet retains the armorial illumination of the original possessor. It is in foreign green morocco binding.

174. Terentius. *Printed at Naples.* 1478. Folio.

The Duke di Cassano had conceived (as a well versed bibliographer would naturally have conceived) that the press work of this edition was that of *Moravus*; but on a careful comparison with the types of books printed by *Franciscus di Dino*, he had no doubt of the present impression being the production of his press. This edition has escaped Panzer. On comparing it with the earlier ones of Mentelin, Ulric Han, and Gering, I apprehend it to be founded upon their texts, but more especially upon that of Ulric Han. It has no distinctions of verses, as have the earlier *Venetian* impressions. A brief biography of Terence, such as is found in Ulric Han's edition, precedes the Epitaph of the poet and the Argument of the Andria. The text begins at the bottom of the recto of the second leaf. A full page has 32 lines. In the whole, 85 leaves—without numerals, signatures, or catchwords. On the recto of the last leaf, the colophon is as follows:

> Terentii Ahpricani* Poete Comici Comedie
> Finiunt fœliciter . Impresse Neapoli . Anno
> salutis . M. cccc. Lxxviii. xiiii. die Augusti.

A register is below; denoting the gatherings to be in eights. Brunet notices this book, only as cited in the Cassano catalogue, and justly supposes it to be very rare. The present copy is large—but its clean condition is owing to very great attention having been paid to washing, &c. Bound in foreign red morocco.

175. Tractato di Frate Hieronymo, &c. *Without Name of Printer, Place, or Date.* Quarto.

This Tract relates to the police, and government of the city of Florence. The author was of Ferrara, and the tract was composed at the request of Giuliano Salviati, an Officer of Justice. The types have a certain resemblance (especially in the coarse wood-cut capitals) to those used in the monastery of St. James di Ripoli, at Florence; but they are not, in fact, the same. It is printed upon signatures *a, b, c,* in eights (c iii being repeated, instead of c iiij) and *d* with four leaves. On the

* Sic.

reverse of d iiij, at the bottom, LAVS DEO. A sound copy; in red calf binding.

176. Trottus. De Vero & Perfecto Clerico. *Printed by Severinus, at Ferrara.* 1475. Quarto.

The Duke di Cassano calls this "a very rare impression of a work little known." I am afraid the present notice of it will not tend to diffuse a more general acquaintance with it. The author, in his preface to D. I. Zeno "Pontifex Patavinus," has the hardihood to affirm —"certe etate hac nostra tanto magis: qto virtuosorum ac excellentium hominum penuria est maior: Presertim in amplissimis dignitatibus, in quibus propter peccandi licentiam abstinere sex ex divini Platonis sententia difficilius est." It is rarely, at this period, that we find the Church Dignitaries dealt with thus freely.* There is a very particular account in Seemiller, vol. i. p. 71 of this impression — to which indeed Panzer chiefly refers: but why that bibliographer should infer that either "the ignorance or the carelessness of the bookbinder had placed the table at the beginning, rather than at the end of the book," does not very obviously appear. Tables, with colophons subjoined, are sometimes found as these are. It was the colophon which induced Seemiller to draw the inference. The table consists of seven leaves. The colophon announces the work to have "been composed by Albertus Trottus of Ferrara, and there printed by Severinus of the

* The book has a general title, printed in red ink, in roman capitals, "*De Vero et Perfecto Clerico que et quot concurrere oporteat in eo.*" I have read many of the qualifications requisite for the formation of the true *clerical character*, as contained in this volume, and many of which are of the most admirable and unexceptionable nature. But among the "requisites" laid down, as necessary to the character in question, I was surprised at reading the following: "Secundum requisitum quod masculus sit: non femina: et ratio quare non femina. Requiritur secundo quod ille, qui petit seu appetit ordinari, non habeat impedimentum sexus: ut quia sit masculus: non autem femina. Feminæ enim prohibentur ordinari: et hoc impediente sexu ex constitu. eccle. adeo si ordinetur femina de facto non recipit caratherem ordinis: nec executionem eius: ut dicit qlo. nota. in. c. dyaconissa &c. &c. The next head-title is, Ratio quare femina debet iacere capite uelato? maxime in ecclesia dei: & quare cum capillis longis: & quare non ymago dei dicitur sicut uir." The next topic of discussion is very singular: "Quid de hermofrodita? Quid autem in hermofrodita an possit ordinari: quia participat de utroque sexu forte dici posset attendendum an magis incalescat i sexu virili & possit. An vero in sexu feminino & non possit," &c. fol. xxi-ii.

same place; on the 23d of December, 1475." The address occupies one leaf, and the text 109 leaves: in the small roman character of the printer, the lines being rather widely spaced, and a full page containing 29 lines, At the end, on the reverse of the last leaf, we read

SEVER . FERRAR.
F. F. .V.

A tolerably fair copy, in russia binding.

177. Turci Magni Epistolæ. *Printed by A. de Bruxella. Naples.* 1473. Quarto.

The editor of this well known collection of Epistles is Laudivius; and this edition, which is without signatures, numerals, and catchwords, contains 22 leaves. The colophon only appears on the reverse of the 22d and last leaf, thus:

Epistole magni Turci finiunt : a Laudivio eq
te hierosolymitano edite : ac in civitate Neapo-
lis impresse per Arnaldū de Bruxella . die . xvii.
Septembris . Anno . M. cccc. Lxxiii.

A very desirable copy, in calf gilt binding.

178. Turc. Mag. Declamationes in. *Without Date or Name of Printer.* Quarto.

The author of this metrical tract is I. Aloysius Tuscanus; who appears to have written it "in a very pleasant retreat, at his leisure"—for both of which comforts he confesses his obligations (in a prefatory prefix) to Pope Paul II., to whom the performance is dedicated. It is a poetical address (in hexameter verses) to the Christian princes to arm against the Great Turk, and as it consists of only 16 leaves, is, in all probability, very rare. The Duke di Cassano rightly attributes it to the press of Ulric Han — in his larger character—and says it was unknown to Audiffredi. It is erroneously ascribed by Panzer, vol. iv. p. 385, no. 25, to the press of Arnaldus de Bruxella, or Hoensteyn—

upon the authority of Giustiniani. There are 27 lines in a full page, and on the recto of the 16th and last leaf, it ends at bottom, thus :*

Deo Optimo Maximo Gratias.

The reverse is blank. This sound copy is bound in red morocco.

179. Turrecremata, I. de, In Psalterium. *Printed by Schuszler. Augsbourg. Without Date.* Folio.

I have compared this edition with that of 1472, by the same printer, described in vol. vi. page 283, and find them both precisely similar, as far as folio 20, reverse, where the present contains two additional words — which shews that the press was re-set ; and the varying of the contractions, and the extension of the last page of the work —is also an additional confirmation that the present is a fresh impression. If it were not for a ms. memorandum—which is undoubtedly coeval— I should suppose this edition to be subsequent to that above referred to—but this memorandum puts it out of all doubt that it is an *anterior* impression. It is as follows. " *Istum librū emit pr fridericus prior dom⁹ montisonnanglorū. In Snalls ord Carthusien Anno dni* 1471 *pro vno flor⁹ Benenf'.*" There is also a ms. memorandum at the beginning, thus : *Liber domus Carthusiæ Snalls.* This edition contains, with that of 1472, 132 leaves. On the reverse of the last leaf (beneath the 33d line,) is the following colophon — in 2 lines : " *Iohānis de turrecremata Cardinalis sancti . Sixti vulgariter nūcvpati explanatio ī psalteriū finit p Iohēm schuszler cīuē aug'. impssa.*" The present very large, and fine copy, is among the choicest volumes obtained from the Cassano Library. It has since been hanndsomely bound in dark green morocco.

180. Ursati Antonii Congratulatio, &c. *Without Name of Printer, Place, or Date.* Quarto.

This beautiful little volume is, as the Duke di Cassano rightly ob-

* On the recto of the 11th leaf are the following spirited lines :

Dic age quo multū latios rapture penates
Littora nostra petis ? num te rubor occupat ullū.
Non pudet ! an premitur tanti mens conscia facti
O sine mēte ferox horrendum bellua monstrum
Scilicet est aliquid ; teucro te sanguine natum
&c. &c. &c.

serves, from the press of *Martinus de Septem Arboribus*—and the present copy, somewhat elegantly illuminated on the first page, is UPON VELLUM. Unluckily, however, some former reader has chosen to charge the latter margins with ms. annotations—not *very* offensively, obtrusive. The title of the tract is this: "Antonii Vrsati Patavini Divini Humanique Iuris consulti apvd Inclitvm Venetorvm Senatvm Pro Nicolai . M. Clementissimi Atqve Optimi Dvcis Novo Principatv. P v. Pa. Congratulatio Incipit." In the whole, 15 leaves: without numerals, signatures, or catchwords. On the reverse of the 15th leaf is the colophon, telling us that this Speech was delivered in full senate on the XIIth of the Kalends of November—but no year is added. The vellum of this piece must originally have been of extreme delicacy, beauty, and lustre. The delicacy of its quality is remarkable. This desirable volume has been recently elegantly bound by C. Lewis in dark green morocco.

181. VALTURIUS DE RE MILITARI. Ital. *Printed at Verona, by B. de Boninis.* 1483. Folio.

The translator was Paulo Ramusio de Arimino. His introductory address to Robert of Arragon occupies the first five leaves, without signatures, terminated by a metrical passage, signed Dantes Tertius Aliger. Then a blank leaf (a i): the text beginning on a ii, and continuing, in eights, to *x*: x and y having only six leaves: z, &, eight: ⁹, ⁊, A, B, each six: C, D, E, eight: F, G, each six. H to O in eights: O, nine leaves, including the register. On the reverse of *O viij* is the following colophon:

Di Roberto Valturio di Arimino opera delarte militare finisse trāslata per el spectabel doctor misier Paulo Ramusio de Arimino et īpressa cū industria di Bonin de Boninis da Ragusi īla Magnifica Cita di Verona correndo* lanno del Mille e quatrocento . lxxxiii . adi . xvii . de februario .
Laudato sia idio finis.

The register follows, and finishes the volume. All the wood-cuts in the first Latin Verona impression of 1472 are repeated, but many of them upon a smaller scale. This copy has been much injured at the

* Sic

beginning and end by the worm: it is otherwise fair and sound. Recently bound in russia.

182. VERARDI CAROLI CÆSENATIS HISTORIA BAETICA. *Printed by Eucharius Silber.* 1493. Quarto.

This is in every respect a very curious little volume; and the present copy is doubly estimable, both on account of its being printed UPON VELLUM, and of its probably being the identical copy, (having the first page illuminated, with a Cardinal's arms at bottom) belonging to Cardinal Riario, of a drama, acted in his own palace. The work in question is a sort of dramatic history, and is designated by Denis, vol. i. p. 358, under the title of "*Historia de Urbe Granata singulari virtute felicibusque auspiciis Ferdinandi et Helisabeth Hispaniarum Regis & Reginæ expugnata.*" The plan or plot is briefly detailed in the 3d page of the author's preface. Audiffredi, *Edit. Rom.* p. 318, is particular and instructive upon this volume; chiefly controverting the error of *Bartholinus* being the author of the hexameter and pentameter verses which follow the play, instead of Marcellinus; which error, having misled Gesner, Zeno, and Fabricius, &c. is rectified (as Audiffredi intimates) by the insertion of the name of *Marcellinus** the grandson and pupil of the author 'in the prefix to the verses themselves.' The second point, which Audiffredi controverts, is that the play was not acted in the presence of Pope *Innocent VIII.*, but in that of the Cardinal, the Court, and the People. The words indeed of the preface, bear out Audiffredi in such an inference. They are these. "Tanto autem patrum† ac populi silentio et attentione excepta est, tantusque favor ac plausus subsequutus, ut jam dudum nihil æque gratum," &c. On the recto of the ensuing leaf follow the verses—styled "Elegia" — which Marcellinus, the grandson of the author ("facili et copioso adolescens ingenio) composed. The first set, in hexameter and pentameters occupies 2 pages and a half. Next, a set of hexameter verses —about 8 pages — succeeded by "Ejusdem Elegia: Qua Fides Fernando & Helisabe gratias agit; quod eorum opera Maurorum catenis fuerit liberata" — concluding on the recto of the 39th leaf, with the following colophon:

* In the present copy, there is an ancient erasure and correction where this name occurs; that is to say, in the 3d line of the 4th page.

† 'Siletur omninò Pontifex"—as Audiffredi properly subjoins.

Impressum Romæ per Magistrum Eucha
rium Silber : alias Franck : Anno Domini
M . CCCC . XCIII. Die uero . VII . Martii.

A register is below. On the reverse commences some pricked music, apparently cut in wood, for which probably the words of the song,* on the reverse of the following and last, were expressly composed. It is an animated choral song in praise of Ferdinand and Isabella. This copy, doubtless precious for the reasons before assigned, has nevertheless lost much of its pristine beauty. The illumination is faded, and the leaves are much soiled. It has been recently bound in dark green morocco.

183. Villano I. de. Antiqua Cronica. *Without Name of Printer, Place, or Date.* Quarto.

Lord Spencer has observed, in the fly-leaf of this copy, that Panzer has referred to Giustiniani p. 38, who gives a very inaccurate account of the book—describing it as if printed in *roman* characters, whereas they are gothic—and such as were used by Riessinger, and afterwards by Tuppo, at Naples. On *a ii* the text begins. The work relates

* The song is as follows :

Gran auspicio e gran impresa
Gran consiglio e gran uirtute
Gran honore a sancta chiesa
A ignoranti gran salute
Gran prouincia in seruitute
Al Fernando & hisabella. Viua spagna zc.

Nostra fide ciascun senti
Quanto a questi e obligata
Per che Mori non contenti
Dasia & Africa occupata
In Europa debacchata
Gia faceuan sforzo & uela. Viua spagna zc.

Hora ognun sa festa e canti
El signor regratiando
Per tal palma tucti quanti
Dirren ben forte gridando
Viua el gran Re don Fernando
Colla Reina don Isabella.
Viua Spagna e la Castella
Pien de gloria triumphando.

entirely to the ancient history of Sicily and Naples: — "recolta da molti antiqui quale e delecteuole et de gran piacere." The signatures, to i, run in eights. On *i v* is the colophon, or rather the word "FINIS" beneath 17 lines of text. In recent russia binding.

184. VIRGILIO, L'ENEIDE DE. *Printed by Hermannus Levilapidensis. Vicenza.* 1476. Quarto.

In the *Bibl. Pinell.* vol. iv. p. 302, no. 2092, this edition is called "di gran rarità." It appears to be the first impression of the Æneid in the Italian language, and was probably the parent of the subsequent French and English prose-versions. And yet, on comparing, incidentally, the text of that part which relates to Dido and Eneas—sign. e vj, recto—"*Come Dido reprende Enea cum aspre parole e come elli non si piega*" — with the same passage in Caxton's versions sign. E viij. rev., I do not find any thing like a correspondence in words or language. A Prologue occupies the recto and reverse of the 1st leaf. Then follows the prologue of a certain Greek called Athanasius—concerning whom, Maittaire is compelled to avow his ignorance. Other preliminary pieces occupy the remaining leaves of signature *a*. It is to be noticed that, like Caxton's version, this impression contains only abridgements of the respective books. The famous description of Night, in the IVth Book — "Nox erat; et placidum carpebant fessa soporem," &c. is thus oddly rendered, — on sign. e viij. rect. "nocte era e li lassi corpi pigliano il dolce sōno, e le selve eli crudeli mali si possão quādo in mezo del cadimēto del cielo si uolgono le stelle, quādo tacie ī ogni cāpo le pecor̄ e li ucelli e *qualūque* * *cossa il lacte notrica,* elli aspri corpi tēgono nel sonno che posti sono sotto la taciente nocte." The signatures, to *r*, run in eights: *u* having only 6 leaves. On the recto of *u v* is the colophon, in 17 lines, with two verses beneath: the latter part of the colophon, and the two remaining verses, with the enigmatical capital letters, are here subjoined:—"*La qual e stata impressa ne la famosa cittade de Vicencia—per Hermanno Leuilapide da Colonia grāde, ne lano dil Signor . M. CCCC. LXXVI. adi Marti . xii . Marcio.*"

Iam presens opus hoc mille Athanasius annis
Eneadum cecinit: lege dulcia carmina lector.
. P. B. C. O.

This copy has been recently bound in red calf. It appears, however, to want the Epitaphs of Virgil. See Panzer, vol. iii. p. 509.

* Sic: in the original: "Quæque lacus late liquidos".

185. Vitruvius. De Architectura. *Florence.* 1496. Folio.

First edition, with a date. To this impression are added Frontinus de Aquæductibus, and the Panepistemon & Lauria of Politian: each piece, in all probability, of the same date. A title, in six lines, occupies the recto of the first leaf. The index, of three pages, follows. On a (1) the text of Vitruvius commences. The signatures, to L, run in sixes. L has 4 leaves, the colophon, "*Florentiæ impressum anno a natali christiano . M. cccc. lxxxxvi,* being on the recto of L iiij. Frontinus follows, on *a a* v j, and *b b.* iv. Then Politian, upon *a a* and *b b* in sixes. The present is a sound copy, but much cropt. Recently bound in russia.

BOOKS ADDED.*

186. ÆNEAS SILVIUS. EPISTOLÆ IN CARDINALATU EDITÆ. (*Printed by Guldinbeck*) Without Date. Quarto.

The register, in eleven lines, is on the reverse of the last leaf. A full page has thirty lines. The book is destitute of signatures, and of the printer's name; and the edition appears to be a reprint only of one of the almost innumerable impressions of this once popular work. A fair and sound copy; in grey calf with gilt leaves.

187. ÆSOPUS. Latinè. (*Printed by Guldinbeck.*) Without Date. Quarto.

The translator is Rinuntius. The prefatory prefixes and the Life of Æsop occupy the first thirty-six pages. In the whole, sixty-five pages; without numerals, signatures, or catchwords. The register occupies the recto of the last leaf. On the reverse of the leaf preceding it, we read:

Vita Esopi vna cū suis fabul'.
per Rynuntium e greco in la/
tinum translata finit feliciter.

LAVS DEO.

Although no name of printer be subjoined, it appears certain—on comparing the types with those of Guldinbeck—that he was the artist to whom we are indebted for this impression.† The present is a fair and sound copy, in white calf, with gilt leaves. From the Cassano Collection.

* Some few of the following books will be found to belong to the CASSANO LIBRARY. Their omission, in the previous pages, arose from their having been sent to the binder before they were catalogued.

† It should be noticed that the types of Guldinbeck and Arnoldus de Bruxella much resemble each other; with some slight differences, however, — especially in the tail of the capital letter R.

188. ÆSOPUS. VITA & FABULÆ. Germ. Cura S. Brant. Without Date. Quarto.

It should seem that the first set of signatures A a, attached to the "Register," or table, were wanting; as this copy begins with B b. The preface of Brant begins on sign. a. numbered Blat 1. The whole leaves are regularly numbered to the last leaf, CLXXXV. This edition has a pretty little wood cut at the commencement of each Fable. The present copy is rather sound than clean. In stampt calf binding, with gilt leaves.

189. ALAIN CHARTIER. LES FAIS. *Printed by Pierre Le Caron. Paris.* 1489. Folio.

The title, preceded by a large wood cut of the letter L (see a similar one in the *Typog. Antiq.* vol. i. p. xxix.) is on the recto of the 1st leaf—thus: "*Les fais maistre alain Chartier notaire et secretaire du Roy charles vi^e.*" An old ms. memorandum informs us that this copy formerly belonged to "*Jehan le grant.*" The first set of signatures ends on the reverse of k vij, in eights, a blank leaf forming the eighth. The second set extends from A to L, inclusively, in eights. The first portion of the work is almost entirely prose, the second portion wholly poetical. The colophon is very particular in the designation of the printer's abode. We find it is "*Imprime en la ville de paris par honnourable homme maistre pierre le caron expert en lart de impression demourant en la grant rue du temple ioingāt a saincte auoye faisāt le coing de la rue geffroy langeuin. Le . v . iour de septembre . Lan mil iiij ^c. iiij ^x.^x et noeuf.*" The rubric, or table, occupies the last leaf, which is here defective at bottom. The present is but an indifferent copy; in calf binding.

190 ANTONINUS. CONFESSIONALE, SEU MEDICINA ANIMÆ. Ital. *(Printed by Azoguidi.)* 1475. Folio.

Although Audiffredi (*Spec. Edit. Ital.* p. 31) does not assign this volume to the press of Azoguidi, yet it appears to be a complete reimpression of that printer's edition of 1472: see vol. vi. p. 16, ante. The type, however, is his smaller character, precisely like that of Rugerius and Bertochus, and is very rarely used by Azoguidi. Panzer, vol. iv. p. 244, relies exclusively upon Audiffredi. A register occupies the

reverse of the first leaf. The title or proheme (as given by Audiffredi) follows, on the recto of the second leaf. In the whole, ninety-six leaves; of which the four last are occupied by a table. The colophon is on the recto of the 80th, thus:

BONONIE IMPRESSVM ANNO . M. CCCC. LXXY.

The reverse is blank. The "treatise upon Excommunication" follows on the recto of fol. 81. Audiffredi considers this to be a rare book. The present is a very desirable copy: in French blue morocco binding.

191. ANTONINUS. CONFESSIONALE. Ital. *Printed at Florence, in the Monastery of St. James de Ripoli.* 1477. Quarto.

This edition is printed in the large roman letter used in this monastery, and contains *a* to *p* in eights; p having only four leaves. On the recto of p ii the colophon is thus:

Qui formatus fuit florētie apud sanctum. Ia cobum de ripolis. Mcccc. Lxxvii.

In the present copy, the *i*, between the *v* and last *i*, is erased; but the intervening space leaves no doubt of its original insertion. A table, or Index, immediately follows the colophon. An indifferent copy, in calf binding, gilt leaves.

192. APOCALYPSIS. LAT. CUM COMMENT. NIC. DE LYRA. Ital. (*Printed by Ulric Han.*) *Without Date, &c.* Folio.

I have little doubt of this being among the very earliest books printed by Ulric Han, in his smallest letter. The page is set up precisely in the manner of the earlier pieces of Cicero, by the same printer, and has the appearance of a large paper copy. The commentary of Nicolas de Lyra is in Italian; nor does it appear to be a version of the Latin Commentary attached to his Commentary on the Bible, printed by Sweynheym and Pannartz in 1471-2: so that it is, in all probability, a wholly different work, and was no doubt printed

before the year 1470. The title, at the top of the first page, is printed in red letters, thus:

Ncipit liber apocalipsis Scī Iohīs apostoli & euangeliste cum glosis Nicolai de lira ordīs frūm Minoꝝ In dei noīe Am̄ :.

There are thirty-four lines below. A full page contains thirty-seven lines — without numerals, signatures, or catchwords. On the reverse of the 125th and last leaf, there are thirty-two lines: having the last line, thus:

ierusalem : ∴ sopra :∴ ∴ decta :.∴.. amen : : ∴ .

with a small device or mark at the end of it. With the exception of some few leaves, at the beginning and end, the present is a large and sound copy: in old calf binding. The paper is of a peculiarly strong quality.

193. Aquinas, Thomas. Secunda Secundæ. (*Printed by Mentelin.*) Without Date. Folio.

I have little doubt of this being the second edition of the work; as that of 1467, printed by Schoiffher, is as certainly the first. Panzer (vol. i. p. 72) says, that, in a copy of this book, in the Heidegger Library, there was the date of 1467, written by an ancient illuminator; and he hence queries whether *this* may not be the first edition? But I apprehend the illuminator to have only repeated the printed date of the Mentz impression.* The copy under description commences with six leaves of a table, or heads of the contents of the volume: these leaves, Panzer says, being sometimes placed at the end of the text. After the table, follow two blank leaves: then the text, commencing thus:

Ost multez considerachez
de virtutibus et vicijs 7

* It is but fair, however, to state that, in a copy of this edition noticed by Seemiller *Fasc.* 11. *Add.* XI. there was a coeval ms. date of 1466 — and, in the same copy, another date of 1468. Now, as in the *Ars Prædicandi* of St. Austin, printed both by Mentelin and Fust, I have endeavoured to prove (*Bibl. Spencer.* vol. i. p. 179,) that Mentelin *first* printed that Tract, so, in the present instance—supposing the first ms. here to be *genuine*—Mentelin must have first printed the above work.

Panzer says that a full page contains fifty-nine lines, but I count sixty, in three different pages. In the whole, 244 leaves, ending thus, at the bottom of the first and only column, (which has fifty-nine lines) on the reverse of the last leaf.

est super omnia deus benedictus in secula. Amen.

The present is a very fine, large copy; in russia binding, by Hering.

194. Aquinas, Thomas. Postilla in Job. *Printed at Esslingen, by Fyner.* 1474. Folio.

Four leaves of heads of chapters precede the title, which is thus: "*Postilla fratris thome de aquino In job feliciter incipit.*" A full page has forty-two lines. There are neither numerals, signatures, nor catchwords. In the whole, 107 leaves. On the recto of the last is the colophon, thus:

Explicit postilla in job fratris thome de aquino Anno Millesimo quadringentesimo septuagesimo qrto. per discretum Conradum fyner d'gerhuszen artis impressorie magistrum.

Panzer, vol. i. p. 380, is pretty copious in his references. The present copy, in handsome blue morocco binding, (by Hering) was obtained from the library of the monastery of St. Peter at Salzburg; and is as fair and fine, in all respects, as if it had just left the office of the printer.

195. Aquinas, Thomas. De Regimine Principum. *(Printed by Ter Hoernen.) Without Date, &c.* Quarto.

This little volume is among the rarer pieces of its author; and although no name of printer be subjoined, the types clearly prove it to have come from the press of Ter Hoernen. A table, or the "intentio auctoris," occupies the reverse of the first leaf. The title of the tract is printed in red. A full page has twenty-six lines. There are neither numerals, signatures, nor catchwords. In the whole, thirty-three leaves: twenty-two lines being on the reverse of the last leaf.

The present may be considered a large, as well as fair and sound, copy of this desirable volume. In russia binding.

196. Aristoteles. Liber Posteriorum Analeticorum. Lat. *Printed at Augsbourg, by Keller.* 1479. Folio.

This is a very beautiful copy of a book of by no means ordinary occurrence; and it is among the earliest of those which I remember to have seen with a *running title.* The word "Aristoteles" is uniformly printed "Aristotiles." The type is precisely similar to that which G. Zeiner used; as may be seen from a fac-simile in the *Bibl. Spencer.* vol. ii. p. 201. There are neither numerals, signatures, nor catchwords: a full page, exclusively of the running title, contains thirty-three lines. On the recto of the thirty-fifth and last leaf, is the colophon, thus:

> Finit liber posteriorum analeticorum secundꝰ Arestotilis . ⁊ ex consequenti totꝰ Impressus per Ambrosium keller in regia ciuitate Augusta. Anno dñi ⁊c in Lxxix. in die sancti simpti.

I have consulted Seemiller Fasc. ii. p. 43, and have nothing to add to the above description. This beautiful copy is bound in blue calf, with gilt leaves, by C. Lewis.

197. Astexanus. Summa. *Supposed to be printed by Mentelin. Without Date.* Folio.

A ms. remark of Lord Spencer, in the fly leaf of this copy, informs us, that this edition does not correspond with either of the three editions noticed by Panzer. The impression is executed in a loose gothic type, strongly resembling that of *Mentelin,* but of a little larger form. Ten leaves of an Alphabetical table, or index, precede the Epistle of the author to Cardinal Caietanus: which, with numerical references to leaves where the several treatises commence, occupies one leaf. It seems that the last subject—"*De lege humana nō scripta,* &c. commences at folio 470: designated in Arabic numerals: and perhaps among the earlier instances of their use. Then the first book—"*De lege diuīa.*" At the conclusion of the VIIIth Book we read;

Sequit De vbor̄ ſignificacōibꝰ ti . 41.

This tract occupies eleven leaves, ending on the recto of the eleventh. Then a table, or Rubrics, on the nine following leaves—ending thus:

Expliciūt Rubrice diuſor̄ voluminum Iuriꝰ Ciuilis ſecūdū ordinē Alphabeti A fra tre Alexano poſite ſiue cōpilate.

This copy is in fine and sound condition; and handsomely bound in russia by C. Lewis.

198. AUGUSTINUS. DE CONSENSU EVANGELISTARUM. *Printed at Laugingen.* 1473. Folio.

This volume must in all respects be considered a curiosity; as it is the only book hitherto known to have been printed at Laugingen. The type is a small irregular roman letter; and there is a sort of semi-gothic look—about the whole. The capital letters are peculiar; and among them, the N, differing from the usual N, as may be seen within nine lines of the bottom of the second page. A full page contains thirty-seven lines. There are neither numerals, signatures, nor catchwords. In the whole, 107 leaves: the colophon being thus—on the reverse of the last leaf:

Liber . Beati . Augustini . Ypponensis . Episcopi de Consensu euangelistarum . explicit feliciter. In ciuitate Laugingen. Impressus. Anno a partu virginis salutifero. Millesemoquadringentesimoseptuagesimotercio. Pridie. Idus . Aprilis,

Panzer, vol i. p. 470, conjectures, somewhat whimsically, that this work was the performance of some printer passing through the city of Laugingen; but this supposes, either that the printer travelled with a press, or that he found the materials for printing at Laugingen —which latter is the more reasonable inference; and, if so, there are doubtless other books printed at the same place. The present is a very desirable copy, in blue morocco binding.

199. Augustinus. De Civitate Dei. *Printed by Jenson. Venice.* 1475. Folio.

In the small gothic type of Jenson, in double columns. A table of fourteen leaves precedes the text. The first leaf is, in this copy, ms. but executed with extraordinary neatness and dexterity: having at top the singular, but suspicious, words of "Nicolaus Ienson gallicus." There are neither numerals, signatures, nor catchwords. On the reverse of the 296th, and last leaf, is the colophon, thus:

> Aurelij Augustini opus de ciuita
> te dei feliciter explicit : confectuz nene
> tijs ab egregio ⁊ deligẽti magistro Ni
> colao ienson : Petro mozenicho prin
> cipe : Anno a natiuitate domini mile
> simo quadringẽtesimo septuagesimo
> quinto : sexto nonas octobres.

The present may be called a fine large copy of the work, and is elegantly bound in pale russia, by C. Lewis. From the Cassano Library.

200. Augustinus. De Civitate Dei. *Printed by Octavianus Scotus. Venice.* 1489. Folio.

With the Commentary of Valesius and Trivetus. The only curiosity attending this copy is, that it is printed upon vellum; but the initials have been somewhat barbarously coloured, and yet more barbarously smeared. In other respects, the copy is fine and splendid. A table of four leaves follows the colophon. A register, of one leaf, follows this table. The printer's device, in black, is beneath the register. This copy is beautifully bound in blue morocco by C. Lewis. From the Cassano Library.

201. Augustinus. Sermones, &c. *Printed at Modena, by Balthasar de Struciis.* 1477. Quarto.

The type has a strong resemblance to that of Schallus who printed,

at Mantua. The first leaf of this copy appears to be wanting. The signatures extend to y vj, in eights. On the reverse of y vj is the following colophon:

> Impressum Mutine p me Baldasarez de Strucijs ipressorez mutine ano nativitatis dni nri ihesu xpi . Millesimo . cccc . Lxxvij . die . xxb . mensis aprilis. Duce Hercule felicis regnante . cui Laus Gloria et Honor sit in perpetuum. Amen.

Panzer refers to Maittaire and Tiraboschi, without appearing to have ever seen the book. This is a sound copy, but the paper is of a very indifferent tint. In speckled calf binding, gilt leaves.

202. AUGUSTINUS DE ANCONA. DE LAUDIBUS VIRGINIS. *Printed at Lyons, by Glogkengieser. Without Date.* Quarto.

Not only has Panzer omitted the mention of this work by the above author, but, as it appears to me, the name of the printer is not introduced among those who printed at Lyons in the XVth century. See the *Annal Typog.* vol. v. p. 28, p. 477. The work is printed in a small close gothic letter, (not very unlike that of Planck) in double columns. A full page has thirty-four lines. There are neither numerals, signatures, nor catchwords. Parts of this work are very curious, and an ancient (and apparently not inattentive) reader, and perhaps possessor, of this copy, has designated one portion — on the recto of the seventh leaf—to be "false". There are no signatures; but the register, on the recto of the last leaf, tells us that the gatherings are in eights to k, inclusively, the last leaf being blank. On the reverse of k 3 is the colophon, in ten lines, ending thus: "*Impressus vero Lugduni per Magistrū Sixtū Glogkengieser almanum de Noerdlingen Retie.*" The recto of the opposite leaf is blank. A table of five pages follows. The register occupies one column only of the recto of the last leaf. This is a sound copy; recently bound in blue morocco.

203. AVIENUS (RUFUS SEXTUS). ARATUS. Lat. SERENUS SAMMONICUS. *Printed by A. de Strata. Venice.* 1488. Quarto.

This is a very valuable volume, in all respects. First, it had

belonged to De Thou, and is in beautiful condition; and, secondly, it contains the FIRST EDITIONS, *with dates*, of the authors about to be described. On the recto of a ii, a i being blank, is the address of the editor, Victor Pisanus, to Paulus Pisanus, a Venetian Senator; and at the end of it, on the reverse of a iii, is the notice of the contents of the volume, thus:

> Hic codex auieni cōtinet epigrāma . eiusdē arati phænomena geographica carmine heroico: & oras maritimas trimetro iambico. germanici quoq; : & marci tulii arati fragmenta : & Sereni uersus de uariis curandis morbis.

The whole volume contains signatures *a* to *s* in eights: *a* having ten, and *p* only six leaves. On the recto of p vj, is the following colophon:

> Hoc opus impressum Venetiis arte & ingenio Antonii de strata Cremonensis . Anno salutis . M . cccclxxxviii . octauo calendas nouembres .

The wood-cuts in the Aratus are similar to those in the Hygini Astronomicon: see p. 16, for a less perfect* description of this book—taken from the Cassano copy, which, though in good condition, was exchanged for the present copy of Thuanus

204. BESSARIONE. CONTRA IL TURCHO. *(Printed by Valdarfer.)* 1471. Quarto.

It should seem that there were two distinguished men, towards the close of the xvth century, of the name of BESSARION. One, a celebrated Platonist, Cardinal of Nice, and Patriarch of Constantinople, the author of this work: the other, an Abbot and Monk. The translator of this work was Ludovicus Carbo. The printer is, without doubt, Christopher Valdarfer. The dedication, by Carbo, to the Duke Borso, ends on the recto of the third leaf. The two Epistles of Bessarion, here called Niceno, the first of which is addressed "to

* Omitting any mention of Cicero's Translation of Aratus, and of Serenus Sammonicus.

the most illustrious Italian Princes, ends on the reverse of the following leaf; and the second to the Abbot Bessarion, occupies the next six leaves. The text, or oration of Bessarion, immediately follows. In the whole, sixty leaves, without numerals, signatures, or catchwords. On the reverse of the last:

. FINIS.
. M CCCC . LXXI .

A large and desirable copy, in old red morocco binding.

205. Biblia Latina. *(Printed by Eggesteyn.)* Folio. 2 vols.

The present is a magnificent copy of what I consider to be the first edition of the Latin Bible by Eggesteyn: and although in some few particulars it differs at the commencement, from the description given of it by Panzer (vol. i. p. 80) yet it should seem that such differences are not singular—as De Murr has noticed similar discrepancies in the copy in the Public Library at Nuremberg. It will be sufficient, in the first place, to shew how this copy differs at the beginning from that described by Panzer, and, in the second place, to shew how it differs from the edition before described — and which I have considered (*Bibl. Spencer.* vol. i. p. 38) to be the second. In regard to the number of lines in a page, and of leaves in a volume, the account perfectly corresponds; namely, forty-one lines in a page; 320 leaves in the first volume, and 312 in the second.

I will, in the first place, give a parallel description of the copy seen by Panzer, and the present:

Panzer's Copy.	*Present Copy.*
Rater Ambrosi⁹ tua .	Rater ambrosi⁹ tua
michi munuscula p-	michi munuscula p
ferens detulit simul	ferens . detulit simul
et suauissimas lras	et suauissimas litte-
que a principio amici	ras q̄ a p̄ncipio ami
cia⁊ fidē . pbate iam.	ciciarū . fidē pbate iā.

Secondly, the reader may compare the following commencement of the first Chapter of the Book of Genesis with the fac-simile given at p. 39 in the authority last referred to. The present occurs on the reverse of the fourth leaf:

In principio creauit deus celũ ⁊ terrã .
Terra autẑ erat inanis et vacua : et te=
nebre erãt super faciem abissi et spiꝛ
dñi ferebat sup aquas . Dixitq ; deus
&c. &c.

On the reverse of the last leaf, of the second volume, the two last lines are thus :

cito amen . veni domine ihesu . Gracia
domini nostri ihesu cristi cum omnibus
vobis amen.

The date of this Bible is purely conjectural. A pencil note assigns that of 1468 to it. I have supposed a similar date to attach to the second edition ; but I admit that it is a mere conjecture. These fine volumes are magnificently bound in blue morocco.

206. BOCCACCIO. IL PHILOCOLO. *Printed by John the Son of Peter (of Mentz) at Florence.* **1472.** Folio.

PRIMA Edizione ; and of excessive rarity—since, among all the bibliographical authorities which I have consulted, I perceive that the only copy referred to is that in the collection of the Duke de la Valliere. See the *Cat.* vol. ii. p. 650. It has been supposed that this "John" might be "the son of Peter"—Schoiffher ; but very vaguely : and Panzer, yet more vaguely, conceives the date of the edition should be rather 1492 — because "about this time a certain Mentz citizen, of the name of John, tarried or worked with the Florentine printers." *Annal. Typog.* vol. i. p. 404. On the contrary, there is every internal evidence of the work being executed by a Florentine press, at the period of which it bears the date. The type has a strong resemblance to that of some of the printers in the monastery of St. James de Ripoli, at Florence. The impression is executed in long lines, without numerals, signatures, or catchwords ; and a full page contains thirty-four lines. On the recto of the first leaf, at the top, we read as follows :

COMINCIA ILPHILOCOLO DI :M. G. BOCCHACII.

In the whole, 266 leaves ; with the following colophon on the recto of the last :

Magister iouannes petri demagontia scripsit hoc opus florētiae Die: XII: nouembris: MCCCCLXXII:

The word "scripsit" might imply the manual labour of *copying*, or transcribing with a pen; but I suspect it to be, here, synonymous with "*impressit*;" although I do not observe any definition of the verb "*scribo*," in the manual glossary of Du Fresne (Halæ 1772, 8vo.) as making that word synonymous with printing: nor does the *Catholicon*, as published by Gutenberg (1460) or G. Zeiner (1469) furnish such a synonyme. The present copy, made sound and clean by the skill of C. Lewis, is splendidly bound by the same binder in russia, with a broad border of gold. It is, in all respects, a most precious and desirable book; and just precedes, by eight days, the impression of the same work pubished at Venice in the same month and year.

207. Bonaventuræ Opuscula. *Printed by Bernardinus Misinta. Brescia.* 1495-7. Quarto.

This edition finds a place in the library on account of its being a specimen of a rare Brescia printer. The title tells us that this work is "worthy of golden notes," The first colophon, on the reverse of g g viij, in eights, denotes the book to be printed in the year 1495 "*sumptibus Angeli britannici de Pallazolo.*" The printer's device, very pretty, is below. Then a blank leaf, and another title. The second colophon—at the end of two sets of alphabets, both in eights, but the latter extending to N vj—tells us that this latter part was printed in 1497: and doubtless published at different times. A neat copy, elegantly bound in calf, with gilt leaves.

208. Breviarium. *Printed by Iohn Bel. Without Place.* 1481. 8vo.

This is a very curious and uncommon little book, printed in a small and inelegant gothic type, with frequent contractions: without numerals, signatures, or catchwords. The type has very much the appearance of a book executed at the *Cologne* press. Four prefatory sentences are on the reverse of the first leaf. Then a calendar of seven leaves. The first chapter commences with the Advent Sunday. A full page has thirty lines. On the reverse of the last leaf is the colophon, thus:

Completū est hoc opus diurnaliū ac nocturna liuz horaz ꝑ me magistrū Iohannē Bel. Anno dñi M°. cccc. lxxxj°. Duodecimo Kal'. mēsis Iunij.

This fair and beautiful copy was obtained of Mr. R. Triphook, and is bound in blue morocco.

209. BREVIARIUM FRATRUM HUMILIATORUM. *Printed by I. A. de Honate. Milan.* 1483. 8vo. 3 vols.

These beautiful volumes, PRINTED ON VELLUM, came from the Macarthy collection: and from an ancient ms. entry, in the fly leaf, we learn that they once belonged to "Ludovicus de Emetiis, the Head of the House of St. Bartholomew of Contignaga of Brescia, of the order of Humble Brethren." As the signatures run consecutively through the three volumes, the work was originally, doubtless, published in one. At the end of the third volume, is the colophon in ten long lines, printed in red, with the word Amen beneath—"*per Ioh'ēm antoniū de honate Mediolani anno ab dnica natate. M cccc° lxxxiij. Kalendas septembris regnante Iohanne Galeacio Sfortia uice comite duce sexto inuictissimo.*" This very desirable copy is bound in blue morocco.

210. BREVIARIUM, &c. *Printed by F. Ghirardengus. Venice.* 1494. 8vo.

A truly beautiful volume, printed UPON VELLUM. The table occupies the first six leaves: then a blank leaf: next, eight leaves of preliminary matter on sign. A. Afterwards, on a i, numbered fol. 1, the text begins with "*Ordo psalterij s'm morem et consuetudinez Cisterciensis ordinis.*" The leaves are regularly numbered throughout; and on fol. 344 is the imprint, beneath the device in red, thus:

Franciscus ghyrardengus.
Venetijs
1494: die vltima Maij.

Then ten leaves of a table, not numbered, from which we learn that the Almanac serves as far as the year 1574; and, from what follows,

it should seem that this table was to be had separately—as thus: "*Si quis hanc tabulā cupit habere vadat in uicū siue stratā vairario4 ad signum ſcī Rochi Mli : Finis.*" This most desirable copy is bound in blue morocco.

211. Bull. (Die Guldin.) Germanicè. *Printed by Leonard Holl, at Ulm.* 1484. Folio.

A most beautiful copy of the Golden Bull of the Emperor Charles IV. and the Reformed or Amended Bull of Frederick III., Father of Maximilian, and Grandfather of Charles V. The first leaf is blank. The second, a ij, contains a register of the chapters. On the third, a ij, the title and text follow: the former being thus:

Diſz iſt die guldin bull, keyſer Karls, des vierdē/ vnd die Reformacion keyſer Fridrichs des dritten in küngklichen wirden zu° franckfurt gemacht

On the reverse of e vij, in eights, is the following colophon:

Gedruckt vnd volendet tzū vlm durch Lien hart hollen am montag vor vnſer frawen geburt im vierundachtzigosten jare.

As a specimen of the gothic type of Holl, as well as on the score of historical information, this is a covetable volume. It was obtained at Augsbourg or Ulm; but at this moment, I forget which. It is handsomely bound in blue morocco, by C. Lewis.

212. Bulla Pauli II. (*Printed in the Eusebian Monastery.*) 1470. Folio.

This Bull, of three leaves, is precisely similar to the one described at page 92 of the preceding volume; and without doubt printed in the Monastery of St. Eusebius at Rome. A full page has thirty-three lines. The copy is in every respect perfect; and bound in purple morocco.

213. Cæsar, Iulius. Oratio Vesontione habita. *Without Name of Printer*, &c. Quarto.

This book (of which the present copy unluckily wants the second

leaf of the preface) is an exceedingly curious volume — inasmuch as the Editor, Brentius, then only twenty-five years of age, was a young man of extraordinary promise, and telling us that the oration was not to be found entire in the Commentaries or in Greek MSS.: but that, by the help of both, he has endeavoured to complete the speech. A letter from Brentius to Pope Sixtus IV. precedes a preface by the same "upon the Oration itself." This preface ends on the recto of the third leaf. Then the oration of Cæsar, commencing, thus:

C. Iul. Cęsaris oratio Vesontione
belgicę ad milites habita.

n On eadē Cōmilitiones de reb' quę ad rem . p .
ptinēt atq; de priuatis ratione consultandū ēē
cēseo. Neq ; enī ut mea quide; fert opinio : cui.
&c. &c. &c.

The fuller pages contain thirty-three and thirty-four lines — without numerals, signatures, or catchwords. On the tenth and last leaf, the oration ends thus:

. . . . . Nam uictoribus libertas & gloria parta est :
uictis autem ignominia & mors exposita.

On the reverse are four epigrams, from which Seemiller (vol. ii. fasc. iii. p. 190) has extracted the third. The printer is supposed by the Duke of Cassano to be Adam de Rothville. From the Cassano Library; and recently bound in red morocco, by Smith.

214. CATHARINA DA SIENA. EPISTOLE. *Printed by Aldus.* 1500. Folio.

The first signature, with the asterisk *, occupies the first ten leaves. On the reverse of the tenth is a whole length figure of the Saint. The Epistles begin on signature a, numbered (folio) i. and the work concludes on folio . ccccxiiii. Then a leaf of the register and date; the latter in two lines, thus:

Stampato in la Inclita Cita de Venetia in Casa
De Aldo Manutio Romano adi xv. Septembrio .
M. ccccc.

The present is a fair, sound copy, in calf binding; bought at the Pinelli sale.

215. Chronicon Norimbergesense. Germanicè. *Printed by Koburger.* 1493. Folio.

A magnificent and perfect copy of the German version of the well known Latin original of the same date; of which a very copious (perhaps too much so) account appears in vol. iii. p. 255 of the *Bibl. Spenceriana.* In russia binding.

216. Chrysoloras. Erotemata. Gr. *Without Date, &c.* Octavo.

This is the edition, to which a reference is made in vol. i. p. 302 of the *Bibl. Spenceriana,* and which was omitted to be inserted in vol. iii. p. 46. It is bound with an edition of the Table of Cebes—of the extreme rarity of which the reader may be convinced by consulting the page first referred to. It has been supposed to be printed by Calliergus, and the types have certainly a resemblance to those of that printer; but his Lordship, in a subjoined note, in pencil, observes that "the book is printed in the character of the commentary to Apollonius Rhodius, 1496, and, therefore belongs to the press of Laurentius Franciscus de Alopa, who printed the five books in capital letters; but having no date, it may be doubtful whether this was published before the year 1500; although, from its being an elementary book, it is probable that it was; and may perhaps even have preceded the Anthologia of 1494." The impression is executed on signatures α to θ, inclusively, in eights; having twenty two lines in a full page. The earlier leaves of each signature are very imperfectly designated. On the reverse of θ viij, is the colophon, &c. thus:

ΤΕΛΟΣ ΤΗΣ ΓΡΑΜΜΑΤΙ/
ΚΗΣ ΤΟΥ ΡΧΥΣΟΛΩΡΑ.*
α. β. γ. δ. ε. ζ. η. θ. ι. κ. λ. μ. ν. ξ. ο. π. ρ. σ. τ. υ. φ. χ. ψ. ω.
αι αυ. στ. δ. ρ. ε.

In red morocco binding; with the Cebes before described.

217. Cicero. Invectio In Catilinam. *(Printed by Ulric Zel.) Without Date, &c.* Quarto.

A very rare little volume: and probably among the first extant in

* Sic.

which any portion of the ORATIONS of Cicero appeared. The first page contains twenty-five, and every remaining full page, twenty-six lines. On the reverse of the forty-second and last leaf, beneath seventeen lines of text, is the colophon, thus:

> Marci Tullij Ciceronis In Salustium Oracio explicit

A large and desirable copy, in olive-coloured binding.

218. CICERO. EPISTOLÆ AD FAMILIARES. *Printed by Zarotus. Milan.* 1475. Folio.

This book is among the finest specimens of the press of Zarotus; and, at first glance, might be mistaken for a specimen of that of Jenson. The first page has thirty-seven lines beneath three lines of the title, in capital letters. A full page has forty-one lines. There are neither numerals, signatures, nor catchwords. On the recto of the 196th and last leaf, beneath the word *Finis*, in gothic capitals, we read the colophon, thus:

> Mediolani Anno M. cccclxxv. Duodecimo Kalendas Octobres Duce Galeacio Maria gloriosissimo hoc opus diligenter emendatum non negligenter Im pressit Antonius Zarotthus Parmensis Artifex eximius: .

The present is a sound and large, rather than a very fair copy, (the paper being of a sombre tint) elegantly bound in red morocco by C. Lewis.

219. COMPENDIUM MORALE. *Without Name of Printer, Place, or Date.* Folio.

If the *value* of a book were to be estimated by its *rarity*, the present volume would probably be among the most valuable in the world; and if the *subject* were equal to its rarity, there would hardly be any limits affixed to its bibliographical estimation. Unluckily the subject is of a generally uninteresting character; being that of moral reflections upon scriptural texts. To add to the interest, and worth of the copy, it is PRINTED UPON VELLUM. It was procured, as I have already

observed (*Tour*, vol. iii. p. xxxiv) at Nuremberg, of Baron Derschau; who not only assured me, on the authority of Panzer, that the work was wholly unknown, but that Panzer had intended to write a little tract upon its rarity and worth. After a very careful consideration, I am wholly unable to appropriate its character. There are *some* capital letters, such as the A. E and M, which have an affinity to those of *Laver*, but the P, R, G, and Q, differ materially; as well as the whole of the lower-case — which has a fuller face. It remains to describe so very singular a volume.

A register of eight leaves precedes the text. The references are in Arabic numerals. On the recto of the ninth leaf the text begins, thus:

> Incipit liber qui dicitur cōpendium morale.
> utilis pro sermonibus & collacionibus faciendis.
> Prologus.

This in two lines. From the beginning of the text, we find that the author was NICOLAS DE IANUA — a monk of the Augustine order. There are neither numerals, signatures, nor catchwords: the fuller pages contain thirty-eight and thirty-nine lines. It must be confessed that the printing is not only indifferent in itself, but that the register is very unskilfully observed. On the reverse of the 178th and last leaf, below the 23d line, we read thus:

> Explicit compendium morale.

The condition of this book is equal to its rarity. It is throughout clean and genuine; and has been recently bound in blue morocco, by C. Lewis, in a very beautiful manner.

220. CONSUETUDINES NEAPOLITANÆ. *(Printed by Riessinger.) Naples.* 1482. Folio.

This is, in all respects, a very valuable book; as containing the earliest impression of the Laws of the City of Naples. After the prologue, or proheme, on the reverse of the first leaf, the text runs thus: "*Liber iste consuetudinum Civitatis Neapol' compositus fuit ex consuetudinibus antiquis non in formam scripturæ redactis,*" &c. The whole work was printed under the editorial care of Tuppo, with the Commentary of Sebastianus. It is executed in double columns, with prefixes, and occasional passages, in the large gothic type of the printer. There

are neither numerals, signatures, nor catchwords. On the reverse of the last leaf but two, is the colophon, thus :

> Huius Sebastiani glose z apparatus su
> per cōsu . Neap̄ finiūt Neap̄. impress'
> sub Ferdinādo omniū optimo Rege
> felicissimo . Per Franciscū tuppū nea /
> politanū vtriusq; iuris studentē mini
> mū qui ob laudē Regis patrie et utili
> tatē ciuiū sic opus īpressuz curauit An
> no dñi . M . CCCC . lxxxii . die xxii .
> octobris prime inditionis.

On the recto of the last leaf commences Tuppo's address to H. F. Cicinus; a part of which is not divested of interest — in treating of the different branches of the Cicini family. The register follows the address of Tuppo. In the whole, 199 leaves—without numerals, signatures, or catchwords. Although this copy is not free from a good deal of ms. annotation in an ancient hand, yet it is large, clean, and most desirable. From the Cassano Collection. Bound in blue morocco, by C. Lewis.

221. CORANUS. ORATIO DE CONCEPTIONE VIRGINIS. *Printed by I. P. de Lignamine.* 1473. Folio.

A prefix of five lines, and one word of a sixth, precede the oration. There are twenty-four lines below. A full page has thirty-one lines. In the whole, ten leaves; without numerals, signatures, or catchwords. "A most devout oration," or prayer to the Virgin, occupies the ninth leaf; and we learn, from the prefix to the colophon—on the recto of the tenth leaf — that whoever repeats that prayer in a very devout manner, the Pope will grant him, or her, "one hundred days of remission of the pains of penance in another world." The colophon is thus :

> MCCCCLxxiii. Mensis februarii die
> uicesima Impressus est hic sermo ī domo
> Iohannis philippi de lignami. Messañ. S
> D. N. familiaris Anno eius secundo.

The present is a large and clean copy, in grey calf binding, gilt leaves, by C. Lewis.

222. DANTE. *Printed by Octavianus Scotus. Venice.* 1484. Folio.

The signatures, from a to z, and &, run in eights; with the exception of a, which has ten leaves. Then A to I in eights: I and K being each in six. The colophon is on the reverse of K v—with the register, and the printer's device in red, on the recto of the following and last leaf. Upon the whole, a desirable copy; in russia binding.

223. DATI ELEGANTIOLÆ. Printed by Adam. *Without Date.* Quarto.

Among the very rarest editions of this work, and probably not executed later than the year 1472. There are neither numerals, signatures, nor catchwords. A full page contains twenty-seven lines. On the recto of the thirty third and last leaf, we read the following colophon:

Presserat hoc primo placuit formare secundo
Ne desit: q̃uis sit breue: doctus Adam.

The types of this book are exactly conformable to those in the Virgil, and Cicero's Epistles to his Friends, described at pages 107 and 287 of the preceding volume. All the books, executed by this printer, are very rare. The present is a large and beautiful copy, bound in olive-coloured morocco, by C. Lewis.

224. DICTYS CRETENSIS. *Printed at Milan.* 1477. Quarto.

EDITIO PRINCEPS, with a date. In the whole, fifty-four leaves: having some Latin verses, apparently by Masellus Beneventanus, the Editor, to the Reader, on the reverse of the last leaf. The colophon below is thus:

Impressum Mediolani anno a natali christiano
Mcccc . Lxxvii . die decimo nono mensis Maii.

Panzer, vol. ii. p. 30, refers chiefly to Denis and Saxius. The present is a clean and sound, rather than a large copy; bound in olive-coloured morocco, by C. Lewis.

225. Diodorus Siculus. Lat. *Printed by Azoguidi. Bologna.* 1472. Folio.

Editio Princeps of the Latin version, with a date: at the end of which is probably the first edition of Tacitus, *De Situ, Moribus, et Populis Germaniæ*" it being called "*Libellus Aureus.*" Although no name of printer be subjoined, the type is precisely conformable to the smaller character of Azoguidi. A table occupies the first leaf: then the Latin version of Diodorus Siculus, without any prefix. The text of this author occupies ninety-one leaves; having the imprint thus singularly expressed:

BONONIAE IMPRESSVM . MCCCC7Z
FINIS.

The reverse is blank. The tract of Tacitus occupies the six following leaves. There are neither numerals, signatures, nor catchwords. A full page occupies forty-two lines. Bound in foreign vellum.

226. Donatus in Ovidium. *Printed by Maufer. Without Date.* Quarto.

This work contains "an elegant and succinct abridgement of the Fables of Ovid;" and the edition is here retained as a specimen of the roman type of Maufer. The abridgement is in prose. In the whole, forty leaves. On the reverse of the last:

GRATIAS ALTISSIMO DEO.
Petrus Maufer Rothomagēsis ciuis.

A fair, sound, and desirable copy: in russia binding, gilt leaves.

227. Durandus. Rationale Div. Off. *Printed by Gering, Crantz, and Friburger. Paris.* 1475. Folio.

A sound and beautiful copy of the first impression of Durandus by the above printers; executed in their small gothic type. The imprint (in the large gothic type) is as follows:

Tabula super rationali diui-
norum officiorꝫ felicit finit.

Impressa parisius p martinū,
vlricū, et michaelē. Anno dñie
. M. CCCC. LXXV. die
xiij . mensis aprilis.

In French yellow morocco binding.

228. Fazio degli Uberti. Dita Mundi. *Printed by Leonardus Basiliensis. Vicenza.* 1474. Folio.

Prima Edizione; of exceedingly great rarity. There are few of the foreign collections, and still fewer of our own, which contain a copy of this most desirable impression. The present copy was a gift to his Lordship by the Marquis di Trivulzio of Milan. The edition is briefly but accurately described by Brunet, who notices the signatures (many of them sufficiently barbarous) printed at a considerable distance below the text, so that purchasers must look well to their appearance, otherwise their copies will be comparatively short. On the recto of the first leaf (a i) is the title, in six lines of capital letters: from which we learn that the Dita Mundi was composed by Fazio degli Uberti of Florence. The poem commences, thus:

On p tractar gliafāni chio sofersi
nel mio luōgo chami ne le paure
de rima en rima tesso q̄sti uersi.
Ma per uoler contar le cosse obscure.
chio uidi et chio udio che son si noue
che acreder parerano forte. e dure.
&c. &c. &c.

The types strongly resemble those of Rugerius and Bertochus, Bolognese printers. The signatures run from *a* to *n*, in eights: *n* has six leaves, and *o* four. On the reverse of o iiij, is the metrical colophon, thus:

F acio mi chiamo de gliuberti intendi
naqui soprarno che Firenze honora

fa buon letor che me legiendo atendi
T ocho lantiche Istorie che macora
quando gli penso ben che morto io sia
e le moderne in buona parte anchora.
M ia fama rinoua per sua cortesia
maestro leonardo con mirabel stampa
il qual gia naque ne lalta Basilia
V incentia adunque in piu uirtute auampa
cha nula altra cita magior equale
soto laqual si triumpha e non pur scampa
C ompiuto fui un mese in uer natale
mille setanta quatro. e quatrociento
regnante Marcho con le sue grandale.

Non haueua phebo ancor el giorno spento.

The present is a large and sound copy, although slightly injured at the beginning. The duplicate, a very indifferent copy, was sold at the sale of the Cassano Library, for £3. 4*s*. This copy is elegantly bound in dark blue morocco, by Lewis.

229. FENESTELLA. *Without Name of Printer, Place, or Date.* Quarto.

It is not improbable that this may be the very earliest impression of the work—certainly the earliest of those which are without dates. The type is a small, close, semi-gothic printed in long lines. The title is thus:

Lucii fenestele d'romanor magtatib' Liber ticipit:

There are twenty-eight lines below. A full page has thirty lines. There are neither numerals, signatures, nor catchwords. On the reverse of the twenty-second and last leaf, we read as follows:

Lucii fenestele De Romanor magistatib' Liber elegatis simus foeliciter Explicit.

In calf binding; with an edition of Pindarus Thebanus, described in vol. iii. p. 459.

230. FENESTELLA. *Printed at Milan.* 1477. Quarto.

EDITIO PRINCEPS—with a date. Neither Panzer nor Brunet appear to have seen it, although the latter mentions it on the authority of Marolle's *Manuel Inédit*. See too Denis, part i. p. 77. The prefix is on the recto of the first leaf (a i) in three lines of capital letters. The signatures, *a* to *f*, run in eights: f (not designated) seems to have six leaves — the sixth being blank. On the reverse of f iiij, is the following colophon:

FENESTELLE DE MAGISTRATI
BVS ROMANORVM opus clarissimum
Ac putilissimum . Impressum Mediolani
ī Calendis Mensis Februarii. M. cccc. lxxvii.

A table of Rubrics occupies the following and last printed leaf. This edition is very unskilfully printed upon paper of peculiar coarseness. The present copy is entirely perfect and UNCUT. In red morocco binding.

231. FENESTELLA. *Without Name of Printer, Place, or Date.* Quarto.

Printed in the roman type, in the same character as the Ceccho d'Ascolano by Philippo da Piero. The prefix is in two lines of capital letters. A full page has twenty-three lines. There are neither numerals, signatures, nor catchwords. On the reverse of the forty-second and last leaf, is the colophon, thus:

Lucii fenestellæ De romanoꝝ magistratibus
Liber elegantissimus Fœliciter explicit.

In calf binding.

232. FLISCI SYNONYMA. *Printed by Iohn Bull of Bremen. Rome.* 1479. Quarto.

The name of the printer will cause an Englishman to smile, that "nomen generalissimum" being here particularised. A Latin address

of Fliscus to Meliorantius, a citizen of Vicenza, occupies the recto of the first leaf. The text immediately follows. The examples, upon which the synonymes are grafted, are in the Italian language—the synonymes in Latin, thus:

Io te amo senza fine
Finē nullū facio mi ticero in te amādo . Amori
ūro nullū profecto finē impono, &c. *Fol.* i. rev.

The impression is wholly destitute of signatures, numerals, and catchwords; and on the reverse of the seventieth and last leaf, after a testimony of the ability of Stephanus Fliscus de Soncino "vir apprime doctus," in the composition of the work, and beneath a register, is the following imprint:

Finitum est presens opusculum per me magistrum Iohannez Bulle de Bremis Rome sub Anno domini Mil lesimoquadringentesimoseptuagesimonono. Pōtificatu Sanctissimi in christo patris et domini nostri domini Sixti diuina prouidentia Pape quarti Anno eius octauo.

The type has a strong resemblance to that of Planck. This copy is bound in speckled calf.

233. Flores Musicæ [seu] Omnis Cantus Gregoriani. *Printed by Pryss. Strasbourg.* 1488. Quarto.

This is doubtless among the earliest editions extant of the Gregorian Chant: and is noticed by both Braun and Denis. See Panzer, vol. i. p. 35. The above words are on the recto of the first leaf, in large lower case gothic letters. The proheme begins on the recto of the third—with the signature A. On the reverse of this leaf, we have the following monkish rhymes. "*Musica per flores subscriptos prestat odores Dulces ac mores aptos cōfert et honores Que breuibus scriptis tibi concedatur in istis,*" &c. On the recto of D 3 begin the printed musical notes. The signatures A to M, inclusively, run in eights; a blank leaf forming the eighth of M. The colophon, in two lines of large

lower-case gothic, is on the reverse of M vj, thus: "*Impssum Argentine p Iohannem prys' Anno M. cccc. lxxxviij.*" An "Exercitium vocum musicaliuꝫ," with printed notes, occupies the recto of the following and last leaf. This copy is in calf half binding.

234. Formulæ Epistolares. *Printed by Conrad de Westphalia. Louvain.* 1476. Folio.

This is among the scarcest books in the world—and is not only the *only* one, printed by C. de Westphalia, in this Library, but probably the only one, by the same printer, in the kingdom. To a collector of old typographical *Portraits*, it is invaluable—as it has one of the printer; which, with a very particular account of this copy, appears in the *Bibliog. Decameron*, vol. ii. p. 142-4. It remains here only to observe, that the book is printed in long lines, in a barbarous secretary gothic type, without numerals, signatures, or catchwords. In the whole, seventy-two leaves; having the portrait of the printer (or quære of the Author?) at the bottom of the recto of this leaf. The address to the reader, or the advertisement, on the reverse, is reprinted in my Decameron. This copy is perfectly as fair, fresh, and large, as if it had just quitted the printer's office. It is elegantly bound in red morocco, by C. Lewis.

235. Formularium Instrumentorum, &c. *Printed by Planck. Rome.* 1484. Quarto.

We have here a most beautiful copy of a specimen of the smaller type of Stephen Planck, whose name does not often appear to similar specimens of his press. The copy is large and clean. A table of eight leaves precedes the text. The text occupies 170 leaves, without numerals, signatures, or catchwords. On the reverse of the 170th leaf is the colophon, thus:

Formularium instrumentoꝝ exactissima diligentia Rome impressum per honorabilem viꝝ magistrũ Stephanum Planck d'Patauia Sub anno dñi Mcccclxxxiiij die septima mensis Septembris. Sedente Innocentio. viij. pontifice maximo. Pontificatus sui Anno primo.

A register occupies the recto of the last leaf. In blue morocco binding.

236. FORTUNATIANUS. OPUSCULA. *Without Date, Place, &c.* Quarto.

A ms. note of Count Reviczky, to whom this copy originally belonged, informs us that this is the FIRST EDITION of the Author; and that Puteolanus could find only one ms. of it, and that in a very indifferent condition. The tracts in this edition run in the following order. A prefatory address by Franciscus Puteolanus, to Iacobus Antiquarius, occupies the first four leaves. Then the three books "*Artis Rhetoricæ scholasticæ*"—*a* to *n* in fours; ending on the reverse of n ii. Next, a treatise of Theodore Gaza "*De Medicis:*" Dionysius Halycarnaseus "*de oratione nuptiali*"—ending on the reverse of o i: the same, "*de oratione natalitia,*" &c. but the second has the running title to o iiij. recto. The reverse is blank. Next, the *Dialectics* of Fortunatianus; occupying A—C in fours. The reverse is blank. This book was probably printed between the years 1480-1490. Panzer vol. ii. p. 98, is pretty copious in his references. In speckled calf binding.

237. FULGENTIUS PLANCIADES. ALLEGORICÆ FABULÆ. *Printed by Scinzenzeler. Milan.* 1498. Folio.

EDITIO PRINCEPS. The title is on the recto of a i. The privilege of the reigning Duke of Milan is on the reverse. The editor seems to have been I. Passiranus de Asula. At the end of this privilege, appear other works, as if published, or to be published, by the same Editor. This impression is printed on signatures *a* to *e* in eights: e has four, and f—singularly enough—(as there appears to be no hiatus) has five leaves:* g, with six leaves, finishes the volume. The colophon is on the reverse of f v, at the bottom. The whole of the signature g is devoted to "Vocum Antiquarum cum testimonio"—and is a very curious treatise on technical terms. At the end of it is an eulogy upon the literary character of the author,† who was Bishop

* The register says that f has four leaves. Probably a blank leaf, to follow, formed the fourth.

† The Panegyric is almost unqualified. The author is said to be "diuinis scripturis eruditissimus: & in sæcularibus litteris nobiliter edoctus: ingenio subtilis: sensu profundus: eloquio dulcis: disertus et nitidus: ad docendum facilis: ad arguendum acer: ad persuadendum idoneus: &c. Erat nam tam græco quam latino sermone magnifice imbutus."

of Rhuspæ in Africa; concluding with a list of his works — almost wholly theological. This copy, from the collection of Count Reviczky, is sound and clean, but not free from a plentiful portion of ms. observations—of which a considerable part has been cut away in the binding. In calf, with a red morocco back.

238. GARLANDIA, I. DE. SYNONYMA. *Printed by Pynson.* 1500. Quarto,

This book has been described in the *Typog. Antiq.* vol ii. p. 406. The present copy, which had been Herbert's, and which is sound throughout, wants the first leaf, which has the title. In russia binding.

239. GREGORII PAPÆ DIALOGI. *Printed by Michael Furter, at Basle.* 1496. Quarto.

This book is retained as a specimen of the printer. It is a very desirable copy; containing signatures, *a—h*, in eights; with *i* in six. The colophon, in eight lines, is the only thing printed on the recto of the last leaf. In old speckled calf binding.

240. HERODIANUS. Lat. *Printed by Bazalerius de Bazaleriis. Bologna.* 1493. Quarto.

The translator is POLITIAN. The signatures *a* to *h*, inclusively, run in eights. The colophon is on the reverse of h viij, thus:

Quod q̃dem opus nouũ & aureũ Bazalerius de Bazaleriis acuratissime Anno Dñi . M. CCCC. LXXXXIII. pridie Kalẽ . Octob. Bononiæ . p̃ pulcherrimis his Caracteribus Impressit.

The register is below. Panzer, vol. i. p. 227, is copious in his references. A sound copy, in old calf binding.

241. HEURES. A LUSAIGE DE . . . . . *Printed by Verard. Paris.* 1500. Octavo.

A perfectly genuine copy, of the most desirable description, of a volume of HOURS (belonging to what metropolitan church, is uncertain) printed by Verard, UPON VELLUM. It is full of the usual woodcuts, and emblazoned in the usual parts: the signatures *a m* are throughout in eights. The almanack, for twenty-four years, begins

with 1497 —[iiiixxxvij]. The colophon, on the reverse of m viij, is thus, in seven lines: "*Ces psentes heures a lusaige de* * * * * * *furent acheuees le second iour, de may mil cinq cens. Par anthoine verard,*" &c. &c. Beneath the usual device. A vellum fly leaf, at the end of this copy, contains memoranda of the birth of three children belonging to "*Anthoyne Brachet et Jehanne Jamet*" — man and wife: of the dates of 1574—1580. In old, richly-tooled calf binding, with gilt leaves.

242. Hibernia, Thomas De. Manipulus Florum. *Printed by Jacobus de Tyela. Piacenza.* 1483. Folio.

The work consists of a collection of passages, upon divers points of Scripture, from the Fathers; and finds a place in this library as a specimen of a rare printer. On the recto of r vj, is the colophon, thus:

Impssuꝫ Placentie per me Iaco
buꝫ de tyela alamanū. Anno domini
M. CCCC . lxxxiij. Quinta die
Mensis Septembris .∴. :.∴.

Finis . Deo gratias.

On the reverse of the following leaf is the register. This is a sound and fair copy, obtained at the sale of the Apponi Collection at Vienna, in 1819. In dark calf binding, gilt leaves.

243. Hieronimi Epistolæ. *(Printed by Riessinger.)* Folio. Vol. 2.

This is the second volume only, to complete the copy — which is so fully described in the *Bibl. Spencer*. vol. i. p. 202-4; and to which description I have here nothing to add, except a full belief that the work is from the press of *Riessinger:* although I am at a loss to know what the capital letters, I A. R V. can stand for. The malformation of the capital letter N betrays the press of Riessinger, and not that of Ulric Han. This volume is also handsomely illuminated in the first page, and is in yet finer condition than the first. Between the table and the text, there are three blank original leaves. I apprehend this to be the *fourth* edition of the work. In yellow calf binding with gilt leaves.

244. HIERONIMI EPISTOLÆ. *(Printed by Mentelin). Without Date, &c.* Folio.

Without doubt the SECOND EDITION of the work; and printed at least as early as the year 1469: since the copy of it, in the Brienne Collection, had the date of 1469 stamped in ancient characters, on the binding. That copy was sold for 1200 francs. Consult Brunet. A table of two leaves precedes the text. On the recto of the third leaf begins the letter of Pope Damasus to Jerom. The work is printed in double columns, in the large gothic letter of Mentelin, precisely similar to that of his Virgil and Terence. A full page contains fifty lines. On the reverse of the 223d and last leaf, the text ends, thus:

Alienati sũt pecca
tores a vulua. errauerunt ab utero. locuti
sunt falsa.

The present copy, obtained of M. Chardin of Paris, is a clean, sound, and desirable copy; and contains, at the end, a notice of the rarity of the book, together with a fac-simile of the date of the binding, above mentioned. In blue morocco binding.

245. HIPPOCRATES. DE INSOMNIIS. *Without Name of Printer, Place, or Date.* Quarto.

An address from Andreas Brentius to Zacharias Barbarus precedes that to the Pope, by the same person, who is the translator of the piece, which begins on the reverse of the fifth leaf: and occupies, in fact, but eleven pages. The five following leaves are occupied by an address, from the same person, to Ni. Gupalatinus. I am not sure that this piece is perfect. Without numerals, signatures, or catchwords In olive-morocco binding.

246. HOMERUS. BATRACHOMYOMACHIA. Lat. *Without Name of Printer, Place, or Date.* Quarto.

This is a METRICAL VERSION by Charles Aretin, whose prefatory epistle to Marassius Siculus occupies the two first pages, and the greater portion of the third. This epistle is not uninteresting; and

the writer argues that if Virgil be the author of the Gnat, &c. so Homer might have written the poem of the Frogs and Mice. The version begins thus:

Anarum murumq; simul crudelia bella
Quæq; sup genibus descripsi carmīa nup

&c. &c. &c.

The poem occupies the five following leaves; having twenty-five lines in a full page: printed in a round handsome roman letter, without numerals, signatures, or catchwords. In the whole, eight leaves: ending thus:

Phæbꝰ qum tāti cessit discordia belli.

This copy is in an almost uncut state, bound with several tracts before described: among which, however, is a curious metrical epistle in hexameters and pentameters) of Pope Pius II. to the Turkish Emperor, with a poetical reply, in the same metre, by the Turk: in which the Grand Signor is so complimentary as to prefer his Holiness to the cause of Christianity;

Sed nos te solum longo ueneramur in euo
Te solum colimus: solus & ipse places.

This very curious, and I make no doubt, very rare piece is printed on two leaves only: in a close, thick, roman letter: and is perhaps as old as the year 1474.

247. HORATIUS. *Printed by P. Condam Petri. Venice.* 1477 Folio.

A most magnificent copy of the first of the three editions of Horace by this printer; the two latter being of the dates of 1478 and 1479. The existence of this edition has been doubted: a doubt which must no longer be entertained. It is executed on signatures A to P in eights: a being on the left side of the signature, and the letter q always denoting the fourth leaf of the signature. P has only five printed leaves, a blank forming the sixth. On the recto of P v the colophon is thus:

Horatii opere finis cum magna diligentia . Impressum

per Philippuꝫ condā petri in ueneciis dicante Ioanne mozenico inclito duce M° cccc° lxxvii die xv septēbris.

The register is below. In the blue morocco binding of the younger Bozerian.

248. HORATIUS. DE ARTE POETICA. *Printed by Jacobus de Breda. No Date.* Quarto.

This is a rare and not incurious volume, inasmuch as it contains a wood-cut, in the frontispiece, of a man, (taken from one of the cuts in an edition of the "Speculum Humanæ Salvationis) which is intended for a portrait of Iacobus de Breda, the printer; and of which a fac-simile appears in the *Bibliogr. Decameron,* vol. ii. p. 291-2. The title denotes the text to be "amended in some places." In the whole, ten leaves: A 6, and B 4; but A 3 and 4 are unluckily wanting in this copy. In the black letter, a full page having twenty-nine lines. Bound in red morocco.

249. JOSEPHUS. Lat. *Without Date, Place, or Name of Printer.** Folio.

This book appears to be printed in a letter resembling that of *Creusner,* or the larger type of *Eggesteyn.*† The capitals are throughout in the roman letter, but the lower case is gothic. Without numerals, signatures, or catchwords; printed in double columns upon paper of a remarkably stout quality. A table occupies the first six leaves. On the reverse of the 417th and last leaf, beneath the seventh line of text, on the second column, the colophon is thus?

FLAVII IOSEPHI HIS
TORIOGRAPHI IUDAI /
CE CAPTIUITATIS
LIBER SEPTIMUS EX
PLICIT.

A fine and perfect copy, splendidly bound in russia, by C. Lewis.

* Van Praet calls the printer, Mentelin.

† It is not *very* unlike the larger gothic type of Gering, Crantz, and Friburger—particularly in the intermixture of roman capitals with gothic lower case. Nor is the roman type unlike that of Leonard Hol, who printed at Ulm.

250. JUSTINIANO. LAUDE DELLA VERGINE. *Printed at Vicenza, by Leonardus Basiliensis.* 1477. Quarto.

A very rare little book. The title is thus, in four lines of capital letters, with the exception of the last word, and a portion of the penult word. "*Laude del Excellentissimo Misier Lonardo Iustiniano Patricio Venetiano de Altri Sapientissimi hōmini.*" The work is without signatures, numerals, or catchwords; although some signatures have been subsequently printed, in a very bungling manner, by the hand. The work is wholly metrical. On the recto of the seventy-first and last leaf, is the colophon in fourteen lines — from which I transcribe the latter part:

P E ro che cum parlar alto e gentile
P rofundo e di elloquentia chiaro fiume
Q uesta opera fece cum suo terso stille
L V nardo basilea el trasse a lume
F acendone copiosi de zio mille
C um suo mirabel stampa in piu uolume
Vincencie
M CCCC LXXV.

This copy is bound in olive-coloured morocco, by C. Lewis.

251. JUVENALIS & PERSIUS. *Printed by Gering, &c. Paris.* Folio.

A fine and complete copy, minutely described in vol. ii. p. 221, &c. when his Lordship was not in possession of the Juvenal. In the whole, seventy-two leaves: handsomely bound in blue morocco, by Hering.

252. JUVENCUS. *Without name of Printer, Place, or Date.* Quarto.

EDITIO PRINCEPS: and, as it should seem, printed in the types of Quentel, at Cologne. The symbols of the Gospels, something like the fac-simile in vol. iv. p. 473, are in the title-page, beneath the title, thus: "*Iuuēcus presbyter . immēsam euāgelice legis maiestatez heroicis*

versibus concludens." The signatures A—K are in eights: in a full-faced, black, gothic type. Some verses of Hermannus Buschius upon the author are on the recto of the last leaf. In speckled calf binding: from the Rettzky Collection.

253. LEONICENUS, OMNIBONUS. *Printed by Jacobus Gallicus (or de Rubeis.) Venice.* 1473. Quarto.

EDITIO PRINCEPS; and of very great rarity. The present is a most beautiful copy of the work. The prefix is in five lines of roman capitals, printed in red. Seventeen lines are below. A full page has twenty-four lines—without numerals, signatures, or catchwords. On the reverse of the eighty-first and last leaf, is the imprint, thus:

Omniboni Leoniceni Vīcentini . V . Clarissimi
De Octo Partibus Or̃onis Liber Per Iacobū
Gallicū Impressus Anno Gr̃æ . M. cccc. lxxiii.
Nicolao Marcello Duce.

This beautiful volume has very much the appearance of a work from the press of Jenson. In French red morocco binding.

254. LITIO, ROBERTUS DE. QUADRAGESIMALE. Ital. *Printed in* 1476. Folio.

This is a very beautifully printed book, although the present copy be not in the most favourable condition. Panzer, vol. iv. p. 15, mentions only one copy of it, in the library of some foreign monastery. I have little doubt of its being executed at Venice or Parma.* The signatures, from *a* to *n* run in sixes: *a* having ten leaves. On the reverse of n v is the colophon, thus:

Finisse el quadragesimale del ue
nerabile Magistro Roberto fa /
cto a complacentia: e deuotione
de la sacra maiesta del Re Feran
do.

* On comparing the type with that of the *Ameto* of Boccaccio, printed at Treviso by Michel Manzolo (see vol. vi. p. 302) I find an exact conformity: yet Manzolo, who was a native of Parma, might have brought his fount of letter from thence.

Nel mille quattro cento settenta
sei. a di ultimo di septembrio.
Finis.

A table of the chapters occupies the recto of the following and last leaf. In red calf binding, gilt leaves.

255. LITIO, ROBERTUS DE. DE CARITATE. *Without Name of Printer, Place, or Date, &c.* Folio.

Printed in a roman type distinguished by the peculiar formation of the letter R. This perfectly fine copy, containing forty-eight leaves, without numerals, signatures, or catchwords, was obtained from the library of the monastery of St. Peter at Salzburg. Many of the leaves are uncut. The last leaf contains nineteen lines. In russia binding.

256. LUCIANUS. DIALOGI VI. Lat. *(Printed in the Monastery of St. Eusebius, at Rome.) Without Date, &c. Quarto.*

The principal subject, or title of these Dialogues, is CHARON; of which the version is by Rinucius Aretinus—who, from the postscript, on the recto of the last leaf, appears to have translated it from the Greek as an amusement, in the country, during an indifferent state of health — and to rid himself of the throng of the fashionable world at Rome. Audiffredi, (*Edit. Rom.* p. 409) appears to have been indebted to his friend R. P. T. V. for his account of this edition, which is justly supposed to be printed in the same types with the *Homilies* of *Chrysostom*, of which a fac-simile appears in vol. i. p. 194. A sort of summary of contents, in twenty-two lines, is on the reverse of the first leaf. A full page has twenty-four lines: without numerals, signatures, or catchwords. In the whole, eighty leaves: there being nineteen lines on the recto of the last leaf. The present is a clean, sound, and most desirable copy — obtained of Mr. Chardin at Paris—and bound in French blue morocco.

257. LUCIANUS. OPUSCULA QUÆDAM. Lat. *Printed by S. Bevilaqua. Venice.* 1494. Quarto.

These are the first editions, with a date, of the Latin versions of

the following works of Lucian. *De Veris Narrationibus, De Asino Aureo, Philosophorum Vitæ, Scipio, Tyrannus, Schaphidium, Palinurus, Charon, Diogenes, Terpsion, Hercules, Virtus Dea, In Amorem, Timon.* The signatures, from *a* to *p*, run in eights, with the exception of *b* and *h*, which have only four leaves. The colophon is on the reverse of p vj. What is singular, for so small a volume, there are two pages, and a small portion of a third, of errata, following the colophon. This copy is handsomely bound in red calf with gilt leaves.

258. MATHIAS DE CRACKOVIA. DE SACERDOTIBUS ET LAICIS. *Printed by Albertus Kunne de Buderstat. Memmingen.* 1491. Quarto.

This curious little tract "*vtrum expediat et deceat sacerdotes missas continuare vel laicos frequenter cōicare,*" finds a place in this library as a specimen of a very uncommon printer: whose type is a small, close, and tall gothic letter. The prologue occupies the reverse of the first leaf. In the whole, twelve leaves: on signatures a and b in sixes. On the reverse of b v,

> Explicit Tractatus magistri Mathei de Krachkouia sacre theologie pfessore. de eo vtrum expediat ⁊ deceat sacerdotes missas continuare vel laycos frequent cōmunicare Impressum in Memmingē p Albertū kūne de Buderstat. Anno domini. 1491.

The following and last leaf is blank. In blue calf binding, with gilt leaves.

259. MESUE. OPERA. *Printed in* 1471. Folio. APPONIUS IN MESUAM. *Without Date.* Folio.

This is a very curious volume in a typographical point of view: inasmuch as it exhibits a specimen of a printer, whose types bear a strong resemblance to those of the first Horace, but which, on a second examination, will be found to be more regular, as well as the press-work more skilfully executed. The printer is supposed to be *Clemens Patavinus*, and is of very rare occurrence. The book is printed in double columns, in a large but thin roman letter—without numerals,

signatures, or catchwords. A full page contains thirty-nine lines. On the reverse of the 200th and last leaf the colophon is thus :

IOANNIS . MESVE . MEDICI .
SINGVLARIS . DE . MEDICI-
NIS . PARTICVLARIVM . AE
GRITVDINVM . LIBER . FELI
CITER. FINIT.

M . CCCC . LXXI . V . IDVS . IVNII

Then follows a tract of Petrus Apponius entitled " *In Librum Ioannis . Mesuæ . Additio*"—in thirty leaves : printed in the same type, and in a similar manner. The colophon, without date, is in four lines of capital letters, on the reverse of the last leaf. The present is a fine and clean copy, in olive-coloured morocco binding, by C. Lewis.

260. MEXIA FERANTD. LIBRO NOBILIARIO. *Printed by Pedro Brun and Juan Gentil, at Seville.* 1492. Folio.

The title, in four lines, occupies the recto of the first leaf. Then three leaves of table : followed by two leaves of prologue. The work begins on signature b, and continues to m, inclusively, in eights. The colophon is thus ; on the recto of m viiij. " Acabose la presente obra sabado xxx : de junio . año dela incarnacion : de milly . cccc . xcij . años . por los onorados varones maestros. Pedro brun . Iuã gentil . fiel & verdaderamente corregida &c" &c. A sound copy, in pale russia binding. Panzer, vol. i. p. 464, supposes this to be a reprint of the edition of 1485.

261. MODESTUS. DE RE MILITARI. *Printed by Bartholomeus Cremonensis. Venice.* 1474. Quarto.

This edition is a precise reprint of that described in the *Bibl. Spencer.* vol. iii. p. 425 : differing only in the colophon, thus :

Quē legis īpressus dū stabit ī aere caract.
Dū nō lōga dies uel fera feā premēt
Cādida ꝑpetue nō deerit fama cremone
Phidiacū hīc sup̃at Bertholo. hebur

Cedite chalcographi . millesīa uſa figu . ē
Archetypas fingit solus at iste notas.

M . cccc . lxxiiii die . xxvii Mai . Nicholao
Marcello duce ueneciarum regnāte īpres
sū fuit hoc opus fœliciter.

DEO GRATIAS.

A perfectly sound and genuine copy; bound with the preceding edition in red morocco.

262. MISSALE ROMANUM. *Printed by Ulric Han. Rome.* 1475. Folio.

EDITIO PRINCEPS. On every account this is a most estimable volume. It is the earliest impression of the Missal established at Rome; and, as such, the parent text of the greater number of similar publications during the xvth century. This copy has also the additional recommendation of being very fine and large, and PRINTED UPON VELLUM. A calendar of six leaves precedes the text: the first page of which is, here, elegantly illuminated: "*Incipit ordo missalis secdm consuetudinem Curie Romane,*" &c. The work is printed in double columns, in the two larger lower case gothic founts of the printer; without numerals, signatures, or catchwords; and has the following colophon on the recto of the 285th and last leaf:

Sacrum sanctumq; hoc opus ad honorem
ꝛ gloriam omnipotentis dei : ac dñi nostri
iesu christi. magni ꝛ excellētis ingenij Udal
ricus gallus. al's Han Alamanus: ex ingel
stat ciuis wienens': non calamo . eroue stilo:
sed nouo artis ac solerti industrie genere Ro
me conflatū impressumq; Necnon a fratri=
bus Sacriconuentus areceli recte ac fideliter
emendatuz . Anno incarnationis dominice
Mcccclxxv. xi. kls Maij. sedente Sixto diui
na prouidentia. papa. iiij. posteris reliquit.

The preceding is executed in red ink — which, indeed, is plentifully scattered about the text. This large and clean copy (with the exception of many naturally discoloured pages) is magnificently bound in blue morocco, by C. Lewis. From the Cassano Collection.

263. MISSALE PATAVIENSE. *Printed by Ratdolt. Venice.* 1494. Folio.

A large wood cut of Valentinus, St. Stephen, and Maximilian, occupies the reverse of the first leaf. Then an address from Christopher, Bishop of Padua, dated 1493: so that this edition, though the second of the text of the Missal, is the first immediately following the address of the Bishop. After the Calendar of six leaves, comes a table in five leaves: then the text on folio 1. In the whole 261 leaves, numbered. On the reverse is the colophon, thus:

Erhardi Ratdolt felicia conspice signa.
Testata artificem qua valet ipse manum.

The arms or device of the printer are below: the only instance of it with which I am acquainted. A star, between a pair of horns, upon a helmet, forms the crest. A naked man, with a star covering his abdomen, and a caduceus in his right hand, occupies the surface of the shield. A most desirable copy, in calf binding — obtained from a monastery in the Rossau, near Vienna.

264. MISSALE FRATRUM PREDICATORUM. *Printed by Andreas de Torresanis de Asula. Venice.* 1496. Folio.

I am not sure whether ANY volume in this library, exceeds the present, for the uniform beauty of its execution—UPON VELLUM—in a fine, large, and flowing gothic letter, in double columns; and, here, illuminated throughout in a very delicate and striking manner. The vellum has scarcely one blemished page: but the twenty-eighth and twenty-ninth leaves are unluckily ms.: and yet, executed in a manner to escape an unpractised eye. The printer was the father-in-law of Aldus. The title in eight lines, diminishing to a point, is on the recto of the first leaf. "*Missale secundum consuetudinem fratrum predicatorum cum omnibus additionibus tam ad conventualem quam ad privatam missam pertinentibus.*" This leaf, admirably as it is executed, is also MS. After the table are thirteen leaves; B twelve, and a leaf

belonging to A. The leaves are then numbered, 222, to the end of the volume. On the reverse of fol. 222 is the colophon, in fourteen lines, with the printer's device, in red, beneath. Then, as I suspect, two leaves of a table or index; of which one is here wanting. The register concludes the work. This splendid volume is magnificently bound in blue morocco, by C. Lewis.

265. MISSALE SALISBURGENSE. *Printed by George Stochs ex Sulczpach, at Nuremberg,* 1498. Folio.

EDITIO PRINCEPS. A sound and desirable copy of this parent text of the Order of the Service used in the monastery of St. Peter, at Salzburg. The arms of the convent, and a preface, each one leaf, precede the Calendar. Two leaves are between the Calendar and the commencement of the text: which latter begins on signature a—a to ʒ in eights. Then A to I in eights; I having ten leaves. Or, 252 leaves in the whole, from the commencement of the text, the last leaf not being numbered. On this last leaf is the colophon in fourteen lines, telling us, as above, that the work was printed "*at the expense of John Ryman.*" In pale russia binding.

266. MISSALE. DE REQUIEM. *Printed by John Winterburg. Vienna.* 1499. Folio.

This is the only copy I ever saw, of a Missal containing the *Requiem Service* for the Dead. It was purchased of the Monastery of the Order of the Servants of the blessed Virgin, in the *Rossau*, in the suburbs of Vienna. On the recto of the first leaf, is this address to the reader:

Ut veniam poscas defunctis rite animabus
Sepe deo fuentis munera pura feras
Sic eadem pietas gera te morte sequetur
Nam redeunt donis uberiora datis.

On the recto of the following leaf, a ij, the text begins beneath nine lines, chiefly of Scriptural passages, thus: "*Requiem eternā dona eis dne,*" &c. The work concludes on the reverse of b viij, in eights: the printer's colophon is in red, thus:

Finit feliciter Wienne p Joannē Winterburg 1499.

This copy is in sound and desirable condition, and elegantly bound in blue morocco, by Lewis.

267. NEF (LA) DES FOLZ DU MONDE. *Printed at Lyons, by G. Balsarin.* 1498. Folio.

In a close, sharp, gothic type not very much unlike that of the smallest secretary gothic of Pynson. The cuts are much inferior to those at Basle, of which specimens appear in the third volume of this work, p. 203, &c. The title, over a wood cut, with the usual ship, as on sign. a. The signatures, *a* to *o*, inclusively run in sixes: on the recto of o vj is the colophon from which we learn that the work was "*translatee de rime en prose auecques aulcunes aditions nouuelles par maistre iehan drouyn bachelier es loix et en decret*"—and then printed as above specified. The device of the printer is on the reverse. The present is a cropt copy, hardly worthy of the elegant binding (in pale russia) bestowed upon it.

268. NICOLAI (FALCUCCII) ANTIDOTARIUM. *Printed by Jenson.* 1471. Quarto.

Panzer (vol. iii. p. 77-8) is copious in his references respecting this book; of which the present is a very choice copy, obtained of M. Chardin, at Paris. The work is entirely medicinal. On the reverse of the forty-fourth leaf, is the colophon:

FINIT ANTIDOTARIVM NICOLAI IM PRESSVM VENETIIS PER NICOLAVM IENSON GALLICVM . M. CCCC. LXXI.

Then six leaves of "Tractatulus Quid pro Quo"—though, at the end, it is called "Tractatus." Next, "Incipiunt Sinonima." These Synonymes occupy seventeen leaves: having the general colophon, in four lines, on the reverse of the seventeenth leaf. Panzer calls them eighteen leaves, but erroneously—as there appears to be no defect in this copy. The whole is without signatures, &c.

Bound up with this work, and in all probability published with it, is the tract or book of SERVITOR or SERAPIO: thus entitled:

INCIPIT LIBER SERVITORIS LIBER xxviii. Bulchasī Benaberazerin trāslatus a Simōe ianuēsi īterprete Abraā iudeo tortuosiēsi.

A full page, like the preceding tract, contains twenty-seven lines. In the whole, sixty-four leaves. On the reverse of the sixty-fourth leaf, at bottom, is the following colophon :

> Finit liber Seruitoris de prepatō medīaꝶ sīpliciū ī
> pressus Venetiis p Nicolaū Iēsō gallicū. Mcccclxxi.

In red morocco binding.

269. Officium Beat . Mar . Virg. *(Printed in* 1474.) Octodecimo.

Had the *condition* of this beautiful little book been equal to its *size*, it would have been a most covetable volume. It is printed upon vellum; and, as I strongly suspect, by Jenson. The illuminations have been much injured. A coeval ms. inscription, at the end, describes this book to have belonged to some one, resident at Bologna, in 1474. In olive-coloured morocco binding. From the Cassano Collection.

270. Officium Ejusdem. *Printed by Moravus.* 1476. Octodecimo.

This copy, printed upon vellum, in the gothic type, has been much soiled throughout. The colophon, in five lines, tells us the book was printed by Moravus, at Naples, in 1476, on the 11th of June. The binding of this book, by C. Lewis, having varied coloured moroccos within, is most brilliant. From the Cassano Collection.

271. Officium Ejusdem. *Printed by Moravus. Naples.* 1478. Octodecimo.

In the roman letter, but in a very imperfect state at the beginning and end : the first part wanting the whole of the table, and the latter the leaf which contains the colophon—here copied. The fore-margin has been also very much cut away by a former binder. Without numerals, signatures, or catchwords. This copy is printed upon vellum, which has been much soiled. In blue morocco binding, by C. Lewis.

272. Officium B. M. V. *Printed by Moravus, at Naples.* 1488. Octodecimo.

A most beautiful and genuine book, in all respects — executed in

the smallest gothic type of the printer. The illuminations are genuine and fresh. The imprint, in red, in four lines, tells us that Moravus printed it on the 15th day of October, in the above year. This copy has the following words in ms., on the first leaf, "*Card Baronij,*" 1596, and is thence conjectured to have belonged to Cardinal Baronius, who was living at that date. It has been most bril liantly bound in blue morocco, by C. Lewis.

273. OFFICIUM BEAT. MAR. VIRG. *Printed by Preller, at Naples.* 1487. 12mo.

The Library of his Lordship can boast of few more elegant little volumes than the present. The type is a full-faced, large gothic letter: the page narrow: the margin broad: and the VELLUM, upon which this copy happens to be printed, is in a perfect state for colour and quality. The Calendar occupies the first twelve leaves: then three pages of "the seven joys of the blessed Virgin" — followed by the commencement of St. John's Gospel: in the whole, fifteen leaves of preliminary matter. A very indifferent wood-cut of the annunciation is on the reverse of the fifteenth leaf. The text occupies 106 leaves, without signatures, &c. although this copy has them very skilfully inserted by a pen. On the recto of the last leaf, the colophon, printed in red, is as follows:

Finit officiuz beate virginis
cum omnibus suis requisitis
Impressum Neapoli impen/
sis Cristiani preller. Anno
dñi . M. cccc. lxxxvij. Die xv.
Mensis nouembris.

There are three or four very indifferent wood-cuts. The illuminations in this copy are original, but in part faded. Upon the whole, a choice bijou; recently and beautifully bound in blue morocco, by C. Lewis.

274. OROSIUS. *Printed by Leonard of Basle. Without Date.* Folio.

The reader is referred to the particular description of an edition of this work printed by *Herman Lichtensteyn,* in vol. ii. p. 186 — as he

will find that Leonard of Basle and that printer used precisely the same colophon, with the substitution of the one name, or the other, according to the respective property of each in the work. Not, however, that the types have the least similitude. The present are rounder and fuller. The signatures—*a*—*m*—run in eights; a i being blank: n has ten leaves: the colophon being on the reverse of the tenth. The present is a sound and desirable copy; in russia binding.

275. OVIDIUS. DE NUNCIO SAGACI. *(Printed by Ulric Zel). Without Date.* Quarto.

This very scarce and very curious (Pseudo-Ovid) poetical tract appears to have escaped Panzer. On the recto of the first leaf, it begins thus:

Ouidij Nasonis Sulmonēsis poete
de nūcio sagaci liber incipit;

Ummi victoris fierē cū victor amōis
Sperabā curis finē posuisse futuris
Kursus ad arma vocat me querit et ecce cupido
Dic amor vnde venis. pharetris sic vndiqz plenis.

&c. &c. &c.

On the recto of the ensuing leaf, begins the dialogue between a Girl and the Messenger, thus:

Puella

Quis puer est ille qui dat sua dona puelle
Quando me nouit michi dic. qr nescio q̄s sit
Dic michi q̄s puer est. taceas m̄ ſcia mēs ē

Nūcius

Fama volat mūdo q̄ nō sit pulchrior illo
Nobilior nemo. nec in omnib9 apcior illo.

In the whole, seven leaves; without numerals, signatures, or catch-words. A full page has twenty-four lines. On the recto of the seventh and last leaf, is the following colophon:

Ouidij nasonis Sulmonensis poete
de nūcio sagaci liber Explicit.

This copy is in so fine and large a state as to be uncut. In French red morocco binding.

276. Ovidius. Heroides. *In the Character of Philip de Lavagna. Without Date.* Folio.

This is an exceediugly rare book, and will be found described in very few bibliographical works. It is destitute of signatures and numerals, but has catchwords on the reverse of every leaf; which renders it a typographical curiosity. I should suppose the date of it to be about 1474-6. The text begins thus:

Pvblii . Ovidii . Nasonis . Epistola
rvm . Heroidvm . Liber . Primvs.

Penelope . VLYXI.
ANC . TVA . PENELOPE
h lento tibi mittit ulyxes .
Nil mihi rescribas:
attamen ipse ueni .
&c. &c. &c.

In the whole, fifty-six leaves: ending on the reverse of the fifty-sixth, with the word "Finis" beneath a full page, which has thirty-five lines. A desirable copy, in olive-coloured morocco binding, by Lewis.

277. Paris De Puteo. De Sindicatu & De Ludo. *Per fidelissimos Germanos.* 1485. Folio.

A truly beautiful and magnificent volume, of a valuable work, in its way, of which Tuppo was the Editor—and who calls it, in his address to Antonio Mecenas, "opus . . . . profecto laudabile et sublime." On the reverse of the last leaf but six, is the colophon, in twenty-four lines: the work being printed in double columns, in a handsome gothic type, with flowered capitals. Then follows "tractatus aureus in materia ludi," &c. by the same author: six leaves: a register forming the sixth. This magnificent volume, from the Cassano Collection, is bound in dark calf, with gilt leaves, by C. Lewis.

278. PARIS DE PUTEO. De Re Militari, sive De Certamine Singulari. *(Printed by Riessinger.) Without Date.* Folio.

This is the original Latin work, of which so particular an account appears of the Italian version, at page 81, ante. The name of Riessinger is not to be found in the work, but the book is unquestionably the production of that printer's press. In the whole, 181 leaves, without numerals, signatures, or catchwords. An indifferent copy; in foreign calf binding. From the Cassano Collection.

279. PETRARCHA. SONETTI E TRIONFI. *Printed by Zarotus. Milan.* 1473. Folio.

As far as I can observe, both Panzer and and Brunet rely chiefly upon the copy of this edition in the Valliere Collection, and it is evident that the latter bibliographer had never seen it, from the brevity of his description. I have little doubt of its being among the rarest impressions of the poet extant; and that there are few copies in the libraries of the curious, The edition appears to want both the life of Petrarch and a table: commencing thus, on the recto of the first leaf, at top:

Oi chascoltate in rime sparse
il suono
Di quei sospiri ondio nudriual
core
Insulmio prīo gioueīl errore
Quādera ī pte altro huō da quel chi sono
Del uario stile inchio piango & ragiono.
&c. &c. &c.

I have compared several Sonnets of this edition with similar ones in the parent text of V. de Spira of 1470, and find a perfect conformity between them: at the same time, I have found frequent discrepancies between this text and that of Bertholomæus de Valdezocho of 1472. There are neither signatures, numerals, nor catchwords: a

full page (as on the recto of the sixth leaf) containing forty lines. On the recto of the 130th and last leaf, being the two last lines of the page, the colophon is thus:

. M. CCCC LXX III .

Impressum p Antonium zarotū parmēsem.

This copy, from the Cassano Collection, was in a very wretched condition; but it has been made sound, and comparatively desirable, by the skill of C. Lewis. In red morocco binding.

280. Petrarcha. Sonetti e Trionfi. *Printed by Arnoldus de Bruxella.* 1477. In small Folio.

This copy, of one of the rarest of the editions of Petrarch — imperfectly described by Giustiniani, p. 50, and yet more briefly by Brunet— is unfortunately imperfect; wanting the first leaf, the ninth, 131st, 132d, and 133d of the Sonnets—being the last but three of their termination. The colophon, in seven lines, is on the reverse of the 136th leaf. Then the memorandum by Petrarch relating to Laura—one leaf: the Triumphs follow, thus:

Incipiunt triumphi Francisci
Petrarche poete clarissimi:
Triumpho dellamore. I.
EL TEMPO CHE RINNOVA
imiei sospiri
per la dolce memoria di quel giorno
che fu principio a si lunghi martiri.
&c. &c. &c.

The twenty-fourth and thirty-first leaves are also wanting in the Triumphs: in the whole, seven leaves wanting. The Triumphs end on the reverse of the 173d leaf, supposing the copy to be complete. The colophon is thus:

Finiunt Triumphi Francisci Petrarche Poete
Laureati Impressi Neapoli Anno . M CCCC .

LXXVII. Die tertia mensis Apprilis Per Ar noldum de Bruxella. :

Then the Life of Petrarch, four leaves. A register follows, occupying the ensuing fifth and last leaf. The impression is destitute of numerals signatures, and catchwords. A full page has thirty lines. This copy, from the Cassano Library, has been recently bound in olive-coloured morocco.

281. PERLEONIO. RIME. *Printed by Cantonus, at Naples.* 1492. Quarto.

Brunet has briefly described this work as containing eighteen preliminary leaves: these comprehend A and B in eights: and a ii, a iii: a i being a blank leaf. The "first introductory Sonnet" begins on a iiii, recto: when the pages are regularly numbered, in capitals, as far as CCXLV, where the colophon is in eleven lines of capital letters. In green morocco binding.

282. PHALARIS. Lat. *Printed by H. Alding. Messina. Without Date.* Quarto.

Without numerals, signatures, or catchwords. A full page contains twenty-nine lines. On the recto of the forty-third and last leaf, is the colophon, thus:

Qui modo notus erat nulli penitusq; latebat:
Nunc phalaris doctum protulit ecce caput.
Nobili In vrbe Mæssana . Per Henricū alding.

The register is on the reverse. Elegantly bound in dark green morocco, by C. Lewis.

283. PHALARIS. EPISTOLÆ. *Printed by G. de Flandria. Treviso.* 1471. Quarto.

A fair and sound copy of the first dated edition of the Latin version of Phalaris's Epistles, by F. Aretin. It is without numerals, signatures, and catchwords. A full page has twenty-four lines. On the recto of the sixty-second and last leaf, the colophon is thus:

Qui modo notus erat nulli: pēitusq; latebat
Nunc Phalaris doctum protulit ecce caput
Flādria quē genuit priūs nāq; ære girardus

Taruisii hoc rarum lisa notauit opus.
. M. CCCC. LXXI .
: TARVISII .
FINIS.

In red morocco binding, by C. Smith.

284. Pii Secundi Epistola ad Mahumetem. *Printed by Gerard de Flandria, at Treviso.* 1475. Quarto.

The type is uncommon for the printer: the lower case being a close tall gothic, and the capital letters being Roman. This is among the very earliest books, with which I am acquainted, that presents us with printed numerals: which are here inserted in the centre of the recto of each leaf, at top. On the reverse of the . LVI.th and last leaf, the colophon is thus;

:: M :: CCCC :: LXXV ::
:: XII :: AVGVSTI ::
:: G :: F ::
:: TARVISII. ::

A sound and desirable copy; in red calf, with gilt leaves.

285. Platyna. De Honesta Voluptate. *Printed by G. de Flandria. Friuli.* 1480. Quarto.

The register at the end divides this book into twelve gatherings; of which all have eight leaves but the last, which has only six. The colophon is on the reverse of the last leaf but four—" *impressuꝫ in Ciuitate Austrie: impensis et expensis Gerardi de Flandria . Venetiaruꝫ Duce Inclito Iohanne Mocēico . Nono Kalendas Nouembris* . M°. cccc°. lxxx°. " &c. in the black letter, as is the entire work. A table of four leaves concludes the book. In foreign calf binding.

286. Plato. Apologia Socratis. Gorgias. Latinè. Without Date, &c.

If rudeness, both of type and of printing, be a characteristic mark

of antiquity, this volume should seem to have been executed at the very commencement of the typographic art. The title, to the first part, in capital letters, is this : Leonardi Aretini Argvmentvm in Apologiam Socratis :" there are twenty-four lines below. The Latin version of Aretin begins on the reverse of this leaf. A full page has twenty-seven lines, without numerals, signatures, or catchwords. The first treatise contains thirteen leaves. Then a blank leaf. The Gorgias follows, preceded by an " argument " of thirteen lines. This treatise contains fifty one leaves : ending thus, on the reverse of the fifty-first leaf :

tu me cohortaris . nam est nullius digna o callides : .
FINIS.

A sound copy, in brown calf binding.

287. Plinii Epistolæ. *Printed by P. Lavagna. Milan.* 1478. Folio.

On signatures *a* to *m* in eights : m having five leaves. The colophon is on the reverse of m v, in four lines. Upon the whole, a fair and desirable copy : in calf binding.

288. Poggio. Historia Fiorentina. Ital. *Printed by Bartolomeo Pio. Florence.* 1492. Folio.

A translation from the original Latin into the " Tuscan language " by Jacopo the son of Donato Acciauoli, who translated the Florentine History of Leonard Aretin from the Latin into the same tongue. The work of Aretin occupies the greater part of this volume, beginning with a table, on ꝑ four leaves. Then a blank. Then the title " Le Historie Fiorentine " in the centre of the following leaf, being a i. On a 2 the proheme of Acciauoli to Aretin's history begins ; the signatures running, in eights, to z, &, ɔ, a a ; concluding with b b — marked for twelve, but having only ten leaves. The colophon is on the recto of the tenth. Then a blank leaf. Two leaves of a table, and one blank leaf, precede the text of Poggio's history : which begins on sign. A, and ends on the reverse of O x, in eights : where the colophon, in four lines, terminates thus : " *Impresso in Firenze per Bartolomeo . p . fiorentino nel . M. CCCC. LXXXXII . adi . di Septembre . Lavs Deo.*" From the Cassano Library ; in old vellum binding.

289. Politianus. Cose Vvlgare. *Printed by Plato de Benedictis. Bologna.* 1494. Quarto.

The title is on the recto of the first leaf. An address from Alexander Sartius to Antonio Galeatio Bentivoglio is on the reverse. Then the head title, in red, thus:—on sign. A. i. (for A ii) "*Stanze de Messer Angelo Politiano Cominciate per la Giostra del Magnifico Giuliano di Piero de Medici.*" There are marginal printed annotations throughout. The second stanza, having the words "Inuocatione ad amore"—& effecti amorosi as a prefix, is thus:

O bello Dio, chal cor per gliochi spiri
Dolce desir, damaro pensier pieno
Et pasciti di pianto et di sospiri
Nudrisci lalme dun dolce ueneno
Gentil fai diuenir cio che tu miri
Ne puo star cosa uil dentro al tuo seno
Amor del qual ison sempre suggetto
Porgi hor lamano al mio basso intelletto.

The signatures run, A, B, C, in eights: with D in six leaves. On the reverse of D vj, we are told that "the above work was never completed by the Author." On signature E. i. commences Politian's (Italian) address to Carlo Canale. The work begins on E ii, with the title of "*Mercurio Annuntia la Festa.*" The pastoral dialogue seems to be between Mopso and Aristeo: but Orpheus and Euridice are introduced: and on E v are some Latin sapphics. The Italian is resumed, and the work ends on the recto of F iiij, in eights. This is a delightfully interesting volume of the Italian poetry of Politian. From the Cassano Collection. Recently bound in olive-coloured morocco, by C. Lewis.

290. Politianus. Silva, seu Manto. *Printed by Plato de Benedictis. Bologna.* 1492. Quarto.

On the recto of the first leaf the full title is thus: "*Angeli Politiani cui Titulus Manto:*" on the reverse, is the dedication to Lorenzo de' Medici, the son of Pietro Francisco. The work is a Latin poem, in

hexameter verse, with a small prefatory portion in hexameters and pentameters. The signatures run, A vj : B iiij. The colophon is on the reverse of B iiij.

291. POLITIANUS . SILVA, seu AMBRA. *Printed by the Same, in the same year.* Quarto.

"Angeli Politiani Silva cui Titulus Ambra.:" this title is on the reverse of the first leaf. The address to Laurentius Tornabonus is on the reverse. The subject is "in poetæ Homeri enarratione." In hexameter verse. On signatures æ eight, œ vj : the colophon being on the recto of œ vj.

292. ———— . SILVA, seu RUSTICUS. *By the Same. In the same year.* Quarto.

The address to Jacobus Salviatus is on the recto of A i. The subjects of this poem are the Works and Days of Hesiod, and the Georgics of Virgil. On signatures a and b, each in six. The colophon is on the reverse of b vj. These elegantly printed tracts, from the CASSANO COLLECTION, are bound in one volume, in green morocco binding.

293. POLYDORUS VERGILIUS. *Printed by C. de Pensis. Venice.* 1498. Quarto.

In the account of the *second* edition of this work in 1500, (see *Bibl. Spenceriana,* vol. iii. p. 469) I may be said to have nearly exhausted the subject of the rarity and value of the present PARENT TEXT. Such a volume is indispensible to a collection like this. The typographical description of *that* edition is exactly applicable to the present : which concludes on the reverse of i iiii, in eights. This sound and desirable copy is bound in russia.

294. POMPONIUS MELA. Without Date, &c. Quarto.

According to Fabricius (*Bibl. Med. & Inf. Ætat.* vol. i. p. 459) the date of this edition is about 1492. The editor was Hermolaus Barbarus, whose address to Pope Alexander VI. is on the reverse of the first leaf. The signatures, to *i*, run in fours : i having six leaves. The colophon is on the recto of i vj, "Pomponii melæ Cosmographi Libri Tertii & Vltimi. FINIS." In calf binding.

295. Prosperi Liber. *Printed by Pachel and Scinczenceller. Milan.* 1481. Quarto.

The work is wholly theological—in alternate short prose-sentences, and hexameter and pentameter verses: as we learn from the commencement, thus:

h Aec Augustini ex sacris epigramata dictis .
Dulcisono rethor cōponens carmine prosper.
Versibus exametris depinxit pentametrisq .

&c. &c. &c.

At top of the first leaf, sign. a, is the title "Incipit Liber Prosperi." The signatures, to d, run in eights: d having three printed leaves, and one blank. On the reverse of d iii is the colophon: date as above. A very desirable copy, in blue morocco binding.

296. Psalterium. Hollandicè. *Printed at Delft.* 1480. Duodecimo.

Printed in the character of the Dutch Bible published at the same place, in 1477, 4to. See the *Bibl. Spencer.* vol. i. p. 68-71. A preface of six leaves precedes the text of the Psalter, which begins on signature a i, and continues to ȝ in eights. Then A to I in eights: I having only six leaves. The colophon is on the recto of I vj. The device, as given in the authority just referred to, is in black: it being in red in the Bible. A fair, sound, and most desirable copy; in French blue morocco binding.

297. Publius Victor. De Regionibus Urbis Romæ. *Without Date,* &c. Quarto.

Editio Princeps: and probably executed about the year 1480. The Editor was A. Ianus Parhasius "a Neapolitan:" whose hexameter and pentameter verses are on the reverse of the title page. The text occupies seven leaves; on the reverse of which are the following (what may be called colophonic, as well as characteristic) verses, by Hiacynthus Arpinas:

Iacebat inter Publius blattas: situmq;
Et barbaram: improbamq; soricum famem.

Heu Roma quantum amiserat decus . flebant
Delubra : colles : porticus : basilicæ .
Vici : insulæ : areæ : lacusq; debere
Fatetur ergo uindici Iano quantum
Vrbs Publio . ecce restitutus : hispidus :
Ignotus : horridus : tenebrosus : lacer :
Et ulcerosus ante qui fuit : Victor.

The words "Cum Privilegio" are beneath. A sound copy, in speckled calf binding.

298. PULCI, &c. OPUSCULA ITALICA. *Printed by Miscomin. Florence.* 1481. Quarto.

The Bucolics of Virgil end on the reverse of fi—in eights: then sundry poetical Opuscula of F. de ARSOCHIS, BENEVIENI, and F. de BONINSEGNI, extending to q vj, in eights. On the reverse of q vj is the colophon in three lines. This clean and desirable copy is in foreign vellum binding.

299. RAIINERUS DE PISIS. PANTHEOLOGIA. *Printed by Sensenschmid and Kefer.* 1473. Folio. 2 vols.

These magnificent volumes are retained as a specimen of an uncommon type, and of a very fine copy of the work. The colophon, on the recto of the last leaf of the second volume, is thus :

Anno a nativitate dñi millesimo quadringētesimo septuagesimotercio sexto idus aplis finita deo iuuante pfectaq; est illa egregia summa fratris Raijneri de pisis ordinis pdicatorꝝ : que alio nomine pā theologia q̄si tota theologia haud ab re vocata est p industriosos impssorie artis Magros iohem sensenschmid de egra . et henricū Kefer de magūtia Nurnberge vrbis ciues . eo apposito imprimendi studio . et ea corrigendi cura diligētiaq; adhibita qua maior adhiberi vix possit. De q fine sit laus et gloria deo trino ⁊ vno q̄ est p secula benedictꝰ. Amen.

In calf binding : in very fine condition.

300. Sallustius. *Printed by Eustacius Gallus. Brescia.* 1475. Folio.

The present is a fine, large, genuine copy, of probably one of the very rarest early folio impressions of the author in existence. It is evident that Panzer (vol. i. p. 244) relied entirely upon Denis, p. 54: adding "Editio a nemine adhuc excitata. An?" Brunet, vol. iii. p. 279, seems to be equally unsatisfactory — and, in part, erroneous; as he says the volume has 108 leaves, whereas it has only fifty-three. That the text is not a literal copy from that of the Editio princeps of Spira, in 1470, may be discovered on travelling no further than the fourth line: as "omnis nostra vis" are printed, here, instead of "nostra omnis vis," as in the former. This precious book is printed in a handsome tall roman letter, without numerals, signatures, or catchwords: a full page containing thirty-five lines. The text of the Catiline Conspiracy begins on the reverse of the first leaf, and ends on the reverse of the eighteenth leaf: when, beneath the seventeenth line, we read

Explicit Catilinarius Salustii.

The Jugurthine War follows on the recto of the ensuing leaf. The colophon is on the reverse of the fifty-third leaf, from the beginning of the volume, thus:

EXPLICIT SALVSTIVS De bello Iugurtino per me Eustaciũ gallum Brixiæ fœliciter impssus die xxvi Augusti.

M . CCCC . LXXV.

Large as this copy is, some former possessor has been adding printed signatures, very clumsily, of which a part are cut away in the binding—in russia.

301. Sanctorum Vitæ. Germanicè. *Printed by G. Zeiner. Augsburg.* 1471. Folio.

This copy wants a leaf or two of the Table; and is, in other respects, although clean and sound, in a very cropt condition. There are small wood cuts, throughout; in a delicate outline. Perhaps they are the earliest which illustrate this work. On the recto of the last leaf,

beneath the words "Deo Gratias," is the following colophon in seven lines: "Gedruckt vō mir Ginthero zeiner geboren aus' Reutlingen wonent zu Augspurg. Am freytag vor Symonis vnd Iude. Als man zalt von der gepurt Cristi Tausent vierhundert vnd in dem ein vnd sibenezigisten Iare." The work is printed in double columns, in the large broad-faced gothic type of Gunther Zeiner. This copy is in stamped calf binding, gilt leaves, by Hering.

302. Sauonarola. (H. da Ferrara.) Della Verita della Fede Christiana. *Without Date.* Folio.

A list of the chapters occupies the first two leaves; then the proheme upon signature a: the text following on signature a z. The signatures to *l*, inclusively, in eights: the work ending at the bottom of the recto of l viij. A sound copy, in elegant dark brown calf binding. From the Cassano Collection.

303. Savonarola, Hieronymo da Ferrara. Reggimento & Gouerno della Citta di Firenze. *Without Date or Place,* &c. Quarto.

In the character of Bonaccorsi: on signatures *a, b, c,* in eights, and *d* with four leaves. The title, or prefix, on signature a i, runs thus: "*Tractato di Frate Hieronymo da Ferrara dellordine de predicatori circa el reggimento & gouerno della Citta di Firenze cōposto ad instātia delli excelsi Signori al tempo di Giuliano Salusiati Gonfaloniere di Iustitia.*" A full page has twenty-eight lines. A sound copy (recently bound in red calf) from the Cassano Collection.

304. Scrutinium Scripturarum. *Supposed to be printed by Mentelin. Without Date.* Folio.

The capital letters have a perfect resemblance to those of Mentelin's, and the lower case a *general* resemblance to the same fount of the same printer. The impression is wholly destitute of numerals, signatures, and catchwords; a full page having thirty-nine lines. On the reverse of the last leaf, the last line is thus:

nor et gloria in secula seculoꝝ amen. Deo gracias.*

A clean and desirable copy; in half binding, red morocco back.

305. SENECÆ EPISTOLÆ. Ital. *Printed by Stefano and Bernardino Dinali.* 1494. Folio.

A table of four leaves precedes the preface of Sebastian Manilio, the Translator. This preface and the Life of Seneca occupy two leaves. Then the text of Seneca on 170 leaves, with printed numerals. The colophon, in ten lines, is on the reverse of the last leaf. The register is below. An indifferent copy, from the Cassano Collection, in vellum binding.

306. SEQUENTIÆ ET HYMNI. *Printed at Zwoll, by Peter de Os. Without Date.* Quarto.

This book (unknown to Panzer) bears every mark of the production of a Low Country press. The type is a tall, scraggy, gothic — between that of Ketelaer and de Lempt, and the work entitled "*Singularia Ludovici de Româ,*" of which the reader may see a very particular account in the *Bibliograph. Decameron,* vol. i. p. 359-361. The copy before me begins thus, on the recto of *aa i*; it being evidently a portion of a volume, containing other tracts.

Sequẽtie ⁊ hymni ꝑ totũ annũ incipiunt
In nocte natiuitatis dñi.

There are twenty lines below. A full page contains twenty-three lines. The signatures, a a to *ff*, run in eights: ff having six leaves. On the reverse of ff v, is the colophon, thus:

Finiũtur hymni ⁊ sequentie
zwollis per me petrũ de os.

The device of the printer, sufficiently barbarous, is below. On the reverse of the following and last leaf, is a wood-cut of a whole length of our Saviour, bearing six children in a napkin. Above, we read:

* There is another edition of this book, printed in the same types, with the same number of lines in each page, but terminating, thus:

secula seculoꝝ amen. Deo gracias.

An indifferent copy; in half binding.

"*Sequentiaria ⁊ hymnaria bene emendata.*" A very sound copy (obtained of Mr. Bohn) in blue morocco binding, by C. Lewis.

307. SPECULUM ANIMÆ PECCATRICIS. *Printed by Gering. Without Date.* Quarto.

A very sound and pretty copy of rather an uncommon book, in which the name of Gering appears alone; and of which the type is a sharp full faced roman letter. The signatures run in tens, as far as *d* — which has twelve leaves. On the recto of d xij is the colophon, thus:

> Speculū aureū anime peccatricis, a quodam cartusiense editum : finit feliciter . Impressumq; Parisius ꝑ magistrū Vdal/ricum cognomēto Gering.

A sound and clean copy; but a little cropt. His Lordship obtained this little volume at Lyons. In red calf binding.

308. SPECULUM HUMANÆ SALVATIONIS. Germanicè. *Printed by Sorg.* 1476. Folio.

This edition has precisely the same *characteristic* cuts, as those to be found in Zeiner's edition, of which several fac-similes appear in pp. 11-16 of the iv.th volume of this work. The present is a remarkably fine large copy of the impression; presenting us, on the reverse of the 161st and last leaf, with the following colophon:

> Hye enndet sich das büchlein genant der mēschen spiegel. mit einer hübschen auszlegung des Pater Nosters . vnnd mit dem Passion. Das hat getrückt vnd volenn/det Anthonius Sorg zů Augspurg An sant Laurētzen abent Anno dñi ꝛc M . CCCC . vnd in dem Sechszvndsibentzigisten Jare.

There are neither numerals, signatures, nor catchwords. On the recto of folios 149 and 160 are two small, or narrow cuts, very different from the usual size. In brown calf binding, gilt leaves, by Lewis.

309 Speculum Humanæ Salvationis. Lat. *Printed in part with Wooden Blocks.*. Folio.

I have before gone so fully into the history of this work — as connected with what is supposed to be the *first* edition of it, in the Dutch language—that little remains to be said of it here, except that the present seems to be the *first* of the *Latin* impressions. A proheme, containing a list of the subjects, or chapters, occupies the first five pages: printed only on one side of the leaf—in the whole, five leaves. The text, upon these leaves is printed in a character precisely resembling that of the Cato of which a fac-simile appears in the *Bibl. Spencer.* vol. iv. 476, except that the original has a squarer and sharper aspect —and is undoubtedly *metal* type. The ink is jet-black. We now come to the first two pages of the text, with the corresponding woodcuts at top—of which the whole, as well text as embellishment, is cut in *wood.* The 3rd page of text gives us again the *metal* type; the 4th, 5th 6th, 7th, 8th, 9th, 10th, and 11th have the text decidedly from *wooden* blocks: the twelfth page of text is from *metal* types: the 13th and 14th pages are from wood: the 15th, metal: 16th, 17th, wood: 18th, 19th, 20th, metal; 21, 22, wood; 23, 24, 25, metal: 26, 27, wood: from 27 to 45, inclusively, metal: 46, wood: hence, to p. 54, inclusively, metal: 55, wood: 56, 57, 58, metal: the two last being injured and imperfect. In the whole, sixty three leaves. The cuts and types, from wood, are uniformly of the same pale colour — and the metal texts are of the same black colour. This copy was obtained of Mr. R. Triphook; but it had been previously sold, at the sale of the Merly Library, for 315*l.* In old blue morocco binding.

310. Speculum Humanæ Salvationis. Hollandicè. *Printed by Veldener.* 1483. Quarto.

This is a desirable little volume to possess, as forming part of the series of books published upon this subject. The present edition is noticed by Heneken, at p. 457, of his *Idée,* &c.; and he conceives that these are the very blocks, cut in two in the middle, which served for the edition described in the iv.th volume of this work; but I have great doubts about the accuracy of this supposition; although the subjects seem to be in general pretty faithfully copied from those of the edition in question. The type has a strong Caxto-

nian aspect; or rather, perhaps, is like those of the first book printed at the abbey of St. Albans in 1480: see vol. iv. p. 367, and the fac-simile in vol. iii. p. 377. The impression begins with a wood cut of the crucifixion, with Veldener's device below. The prologue, and heads of chapters follow. The first wood cut, together with the text, follows on the reverse of b j: a has four leaves, but from *b* to *t* the signatures run in eights: the whole of signature *o* being wanting in this copy the reader may see several fac-similes of these cuts, in the *Bibliogr. Decameron,* vol. ii. p. 136-1. Signature t has ten leaves: the colophon only being on the recto of t x: thus,

> Dit boeck is volmaect in die goede stede van culenburch by my iohan veldener Jntiaer ons heren M. CCCC. ende lxxxiij. des saterdaghes post ma thei apostoli.

A wood-cut of Moses placing his hands on the tablets of the Commandments faces this colophon. A clean, sound copy, in blue morocco binding.

311. Statutorium Abbreviamenta. *Printed by Pynson.* 1499. Duodecimo.

In the small close gothic type of Pynson. A table of seven leaves precedes the text, which begins on folio 1 numbered; and ends on folio C.lxxxviij. The colophon is on the reverse, in four lines. The device (*Typog. Antiq.* no. 1,) is below. A fair, sound, and desirable copy; in russia binding.

312. Tacitus. De Moribus Germanorum. *(Printed by Schurener de Bopardia.) Without Date.* Quarto.

Probably among the very earliest and rarest of the *separate* editions of the Germany of Tacitus. Although no name of printer be subjoined, the type has an unquestionable resemblance to the fount of letter used by *Schurener de Bopardia,* as well as to that by *Gensberg,** to which latter Audiffredi assimilates it. *Edit. Rom.* p. 385. The text begins thus, on the recto of the first leaf:

* The character is precisely like that of the "*Calderinus in Martialem*" printed by *Gensberg*, at Rome, 1474: see *Bibl. Spencer.* vol. ii. p. 172.

CAI . CORNELII . TACITI . EQVITIS
RO . GERMANIA . INCIPIT.

ERMANIA OMNIS A GALLIS .
Rhetiisq; et Pannoniis . Rheno et
Dannubio fluminibus . A . Sarmatis
dacisq; mutuo metu aut montibus se
paratur. Cetera Oceanus ambit . latos sinus.

&c. &c. &c.

A full page has twenty-eight lines: without numerals, signatures, or catchwords. In the whole, sixteen leaves: ending thus on the eighth line of the recto of the last:

et corpora . atq; artus ferarum gerere . quod
ego . ut incompertum . in medium relinquam.

Deo Gratias.

A short, but sound and desirable copy, in calf binding, with red morocco back.

313. TESTAMENTUM NOVUM. Lat. *Without Date, &c.* Quarto.

A very rare, and the first separately published, edition of the Latin Vulgate; probably printed about the year 1475, and fully described in a note in the *Bibl. Spenceriana,* vol. i. p. 31.

314. VEGETIUS. *Printed by Sigismond Rodt de Bitsche. Piscia.* 1488. Folio.

The second edition with A DATE: and, whoever chooses to consult the account of what are conceived to be earlier editions, in vol. ii. p. 455-1, may draw his own inference. That the present is a very rare edition, will be readily allowed, inasmuch as it has escaped Brunet. It is a very small, thin folio, printed in a close gothic type, on signatures a, b, c, d, e: the first and last having eight leaves, and the intermediate signatures six; although a i is blank. A table of the chapters begins on sign. a ii: the text on the reverse: a full page has forty-three lines. The colophon, on the recto of e viij, being in

twenty-one lines, lozenge wise, is thus: "*Non sunt passi diutius situ & squalore delitescere. Illustrem Vegetium de militari disciplina loquentem. virū omni laude dignissimū. Ingenui adolescentes Sebastianus & Raphael de Orlandis. Quem ob eam maxime causam imprimi curauerunt: ut et antique uirtutis exemplo italici iuuenes longa desidia ignauiaq; torpentes tandem expergiscerentur: Cum preter singularem de arte doctrinam; Ita in omni genere uirtutum consummatum iudicamus: ut non solum illius artis meditatione tyro optimus miles fiat: sed omnis etas solertior: omnis spiritus vigilantior: omne deniq; humanū ingenium prestantius efficiatur.*"

Pisce. iiii. nonas Aprilis. Mccccl xxxviii. Sigismon do Rodt de Bitsche operis architecto.

The register, as above described, is below. A cropt but sound copy; from the collection of Count Reviczky: in red morocco binding.

SUPPLEMENT TO THEOLOGY.

315. Biblia Latina. *Lyons. Printed by Antonius du Ry.* 1527. Quarto.

The Editor was Pagninus, who has here given us a new version of the sacred text *—the Old Testament from the Hebrew. The title page bears date 1528. The title is full and explicit. Thirty leaves of prefatory matter, on signatures a, b, c, and d, precede the Sacred text:—when the leaves are regularly numbered, and the notification of verses placed in Arabic numerals in the margin. The Old Testament contains 355 leaves: followed by a blank leaf, and a table of the chapters of verses in St. Matthew's Gospel, on one leaf: which, in fact is fol. 1 and a i. The New Testament contains ninety-eight leaves. The colophon is thus:

> Veteris ac noui instrumēti noua translatio per Reverendū sacrae Theolo. docto. Sanctem Pagninū Lucen. nuper edita, explicit. Impressa est autem Lugduni per Antonium du Ry. calcographum diligentissimū impensis Francisci Turchi, & Dominici Berticinium Lucēsium, & Jacobi de Giuntis bibliopolae ciuis Florētini. Anno dñi. 1527. Die uero. xxix. Januarij.

Then comes the "*Liber Interpretationum Nominum Hebraicorum*"—

* It is difficult to say from *what* original the "new translation" is made. Neither the title nor colophon denote this; and Pagninus himself, in his prefatory epistle to Pope Clement VII., only observes that "it may be introduced in those institutions where the Hebrew and Greek language are studied — as a sort of safeguard against the intrusion of the Lutheran heresy." *Sign.* d iij. recto.

which, preceded by Pagninus's address to Sortinus, concludes the volume on x vj, in eights: the New Testament ending on m viij recto. This is a most desirable copy in all respects; it having belonged to Melanchthon, and possessing his autograph.* It is in original calf binding, with vellum fly leaves.

316. BIBLIA LATINA. *Paris. Printed by Robert Stephen.* 1546. Folio.

In sprinkled calf binding.

317. BIBLIA SACRA. *Printed by Iuigné. Without Date.* Octavo.

"Sumptibus Autoris A. D. P. et centum dumtaxat?" A copy in brown calf binding.

318. BIBLIA. Gr. & Lat. *Basil. Printed by N. Brylinger.* 1550. Octavo. 2 vols.

The Old Testament only. This copy is bound in sprinkled calf.

319. BIBLIA GRÆCA. *Curâ Holmes.* Oxon. 1798. Folio. 2 vols.

This work is in progress, nineteen parts only—as far as the Psalms—being yet published. The reader may see a particular account of it in the *Introd. to the Classics,* vol. i. 50-4. In blue morocco binding.

320. THE BIBLE. *Printed in* 1539. Folio.

The present is a very imperfect and damaged copy of what I consider to be the first edition of CRANMER'S BIBLE; for which the reader will consult vol. v. p. 63. At the end of the New Testament, the imprint is as follows: "*The ende of the new Testamēt: and of the whole Byble, Fynished in Apryll, Anno . M . CCCCC . xxxix. A dno factū est istud.*"

321. THE BIBLE. *Printed by Jugge.* 1572. Folio.

This is a magnificent reprint of the first edition of the BISHOPS

* A particular account of what Melanchthon has written in this copy, may be seen in the *Library Companion,* p. 16, when that work shall come before the public.

BIBLE: see vol. v. p. 66: but the present copy is unluckily very imperfect at the beginning and end. The impression of Lord Leicester's portrait is very clean, but faint: that of Lord Burleigh's, is in a very damaged state.

322. THE HOLY BIBLE. *In Ancient British.* Barker. *London.* 1606. Quarto.

In brown calf binding.

323. THE BIBLE. *Printed at the Theatre.* Oxford. 1683. Quarto.

A fine copy, ruled, in blue morocco binding.

324. THE BIBLE. *Printed by Charles Bill and Executrix of T. Newcomb.* 1698. 12mo.

A copy on fine paper, in dark calf, with gilt leaves.

325. THE BIBLE. *With Notes. London. Printed by I. W. Pasham.* 24mo.

A very desirable copy; in blue morocco binding.

326. THE HOLY BIBLE. *Translated by Dr. Geddes.* 1792. Quarto. Vol. 1 and 2.

This Translation extends only to the Chronicles. The copy is on fine paper, in calf binding.

327. THE HOLY BIBLE. *Edited by Iohn Reeves, Esq.* 1802. 12mo. 10 vols.

In speckled calf binding.

328. THE BIBLE. *In the Gaelic Language. Printed by C. Stewart.* 1807. *Paterson. Edinb.* 1796. 12mo. 3 vols.

Bound in sheep-skin.

329. BIBLE, LA SAINTE. *Cologne.* 1715. Duod. 20 vols.

The New Testament, in eight volumes, is dated 1713. The notes

and reflections, &c. are by Mᵉ. I. M. Bouvières de la Mothe Guyon, and relate chiefly to mystical divinity. This copy is bound in sprinkled calf.

330. BIBLE (LA SAINTE). *Cologne.* 1739. 12mo.

In red morocco, gilt leaves.

331. LA SAINTE BIBLE. *A Bienne.* 1771. Octavo.

"Revû et corrigé sur le texte original, par les pasteurs et professeurs de l'Eglise de Genève." The Editor is Ostervald; who adds "Reflections" at the end of every chapter. A very clean copy, in red calf half binding, of a neatly printed edition.

332. BIBLE. *Printed by Kearsley. London,* 1784. Folio.

The notes in this Bible are incorrectly attributed to Pope Ganganelli. The plates are very indifferent. In russia binding.

333. BIBLIA SACRA. *In Officina S. Colinæi.* 1532. 5 vols.

Described in vol. I. of the *Ædes* as the Old Testament only. A beautiful copy, in old blue morocco binding.

334. THE BIBLE and HOLY SCRIPTVRES conteyned in the Olde and Newe Testament. Translated according to the Ebrue and Greke, and conferred with the best translations in diuers langages. *At Geneva, printed bi Rouland Hall.* 1560. Quarto.

An address to Queen Elizabeth, of four pages, and dated 10th April, 1560 — and another "to the Beloved in the Lord, the Brethren of England," &c. of two pages, precede the Sacred Text. The Old Testament contains 474 leaves. A map is between fol. 77-8, and fol. 102-3. Then the New Testament, having a wood-cut embellishment of the Israelites passing through the Red Sea (like that to the Old Testament: and, as I suspect, by the hand of the Petit

Bernard). A description of the Holy Land, with a map, precedes the sacred text, which has 122 leaves. Two Tables follow, and conclude the impression; of which this copy wants a leaf or two at the end. It is, in other respects, a very indifferent copy.

335. THE HOLY BIBLE. *London. Eyre.* 1822. 8vo.

With the Porteusian Index prefixed. Stereotype edition.

336. BIBLIA DANICA. *Hafniæ.* 1647. Quarto. 2 vols.

With a portrait of Christina. In brown calf binding.

337. BIBLIA SLAVO-CARNIOLICA. Labaci. 1784. 1800. 10 vols. 12mo.

In foreign half binding.

338. BIBLA MALAICA. 1733. Quarto. 2 vols.

A copy in brown calf binding.

339. BIBLIA ISLANDICA. 1747. Quarto. 2 vols.

The text appears to be a reprint of that of 1644, printed at Hoolum in Iceland, and translated from the version of Luther. It is an impression of considerable rarity; and this copy was presented to his Lordship by Dr. Thorlacius, a theological professor at Copenhagen.* It is in calf binding.

340. BIBLIA HUNGARICA. *Basil.* 1751. Octavo.

A copy in brown calf binding.

* The presentation was accompanied by the following memorandum in the fly-leaf:

Domino,
plurimum honorando
Comiti De Spencer,
Viro
titulis claro,
meritis, et civis et literati, vel clariori
hocce Bibliorum Islandicorum exemplar,
ad recensionem Episcopi Theodori Thorlacii fide expressum.

PORTIONS OF THE BIBLE

IN VARIOUS LANGUAGES.

341. PENTATEUCH. *In the Gaelic Tongue. Edinb.* 1783. 8vo.

In brown calf binding.

342. HAGGAI. JONAH. Chald. Lat. *Paris.* 1550. Quarto.

In blue morocco, gilt leaves.

343. ISAIAH. *By Bishop Lowth. London.* 1778. Quarto.

In brown calf binding.

344. JEREMIAH. *By Benj. Blayney, D.D. Oxford.* 1784. Quarto.

In brown calf binding.

345. THE MINOR PROPHETS. *By W. Newcombe. London.* 1785. Quarto.

An attempt towards an improved version, in metrical arrangement, &c. In calf binding.

346. SOLOMONIS LA CANTICA. *Typ. Bodon. Parma.* 1800. 18mo.

On fine paper, in russia binding.

PSALTERS.

347. PSALTERIUM. Lat. 1500. Quarto.

"Cum Quibusdam Canticis," &c. Printed UPON VELLUM. The title is ms. In blue morocco binding.

Dono mittit
laudati Episcopi abnepos
Birgerus Thorlacius, Doctor Theol. et Professor Havniensis
Regi Dan. a Consil. Status, atque Eques Ordinis Danebrogici.
Havniæ d. viii. Iunii MDCCCXXII.

348. PSALTERIUM. Hebr. Græc. Chald. Lat. *Coloniæ.* 1518. Fol.

A fine, sound copy, in green morocco binding.

349. PSALTERIUM. HEBR. LAT. *Paris.* 1575. *Ex Offic. F. Morell.*

Translated into Latin verse from the Hebrew, by I. M. Toscanus.

350. PSALTERIUM. Arab. Lat. *Romæ, Stephanus Paulinus.* 1614. Quarto.

In yellow morocco binding, gilt leaves.

351. PSALTERIUM. GR. & LAT. *Oxon. E Theatro Sheldoniano.* 1678. 8vo.

"Juxta Exemplar Alexandrinum." In yellow morocco binding: fine paper: ruled.

352. PSALTERIUM. HEBR. LAT. In Versiculos metricè divisum. 1736. 8vo. 2 vols.

In sprinkled calf binding.

353. THE PSALMS OF DAVID. *By W. S.* (William Slatyer.) 1643. 8vo.

In the Hebrew, Greek, Latin, and English languages: "set to the tunes of our church." This Slatyer was the author of the *Palæ Albion.* In blue morocco binding, gilt leaves.

354. THE PSALMS OF DAVID. *Translated by Stephen Wheatland, into heroic verse. London.* 1754. 12mo.

With notes. In blue morocco binding.

355. THE PSALMS OF DAVID. *By Stephen Street.* London. 1790. 8vo. 2 vols.

A new literal version, with a preface and notes. In brown calf binding.

356. THE PSALMS OF DAVID. *By John Reeves, Esq.* 1804. 12mo.

"Psalterium Ecclesiæ Anglicanæ Hebraicum." The Hebrew Psalms divided according to the verses of the Psalms in the Liturgy, &c. On fine paper; in blue morocco binding.

357. THE PSALMS OF DAVID. *By Dr. Geddes.* 1807. 8vo.

"A new translation of, from the Original Hebrew, with various Readings and Notes." In brown calf binding.

358. PSEAUMES DE DAVID, en Vers Francois, par P. Des Portes, &c. Paris. 1604. 12mo.

In red morocco, with gilt leaves.

359. LE PSEAUTIER. TRADUCTION NOUVELLE, &c. *Par I. F. Laharpe. Paris. An* 6. 8vo.

In russia binding.

360. PSALMI . SUECICE. *Stockholm.* 1778. 12mo. 2 vols.

In red morocco binding, gilt leaves.

OLD TESTAMENT.

361. TESTAMENTUM VETUS. Paris. *Ex Officina R. Stephani.* 1528. Quarto.

In brown calf binding.

362. ——————— Lat. *Curâ H. Holdeni. Paris.* 1660. 12mo. 2 vols.

In red morocco binding.

363. ——————— Lat. *Interpr. Beza. Londini.* 1753. 24mo.

In sheep-skin binding.

364. TESTAMENTUM VETUS. Lat. *Interprete Castalione. Glasg.* 1758. 8vo. 2 vols.

In russia binding.

365. ——————————— *Curâ Dathii. Halæ* 1781, &c. 8vo. 6 vols.

With various dates: the earliest being that of the Syriac Psalter of 1768, and the latest that of the Historical books in 1784. This copy is bound in sprinkled calf.

NEW TESTAMENT.

366. NOV. TEST. GR. *Lutet. Ex Offic. R. Stephani.* 1546. 12mo.

In red morocco binding.

367. ——————————— *Apud P. Haultinum.* 1549. 24mo. 2 vols.

In brown calf binding.

368. ——————————— *Apud R. Stephanum.* 1551. 12mo. 2 vols.

369. ——————————— *Lutet. Ex Officina Rob. Stephani Typog.* 1569. 12mo. 2 vols.

Printed on BLUE PAPER, and the only copy, with which I am acquainted, so distinguished. The effect is so unpleasing, as hardly to justify the supposition that many are extant.

370. ——————————— *Londini.* 1592. 24mo.

"Excudebant Reg. Typog." These royal printers must have been Bill and Barker, or the successors of Barker, before Bill entered into the partnership. The type is Elzevirian. The margin contains notes and apposite passages; and it is probable that this may be the earliest edition, published in England, so distinguished. In calf binding.

371. ——————————— *Notis Jos. Scaligeri. Colon.* 1619. 4to.

In russia binding.

372. Nov. Test. Gr. *Apud G. Bleau. Amstelodam.* 1633. 24mo.

Perhaps the most beautifully executed impression of the Greek Testament extant. In sprinkled calf binding.

373. ——————— *Leusdeni. Ex Offic. Wetsten.* Amst. 1698. 8vo.

In red morocco binding.

374. ——————— *Ejusdem. Ibid.* 1717. 12mo.

In half binding.

375. ——————— *Cum Paraphrasi Græci Maximi Calliopolitæ. Sine anno.* Quarto. 2 vols.

In vellum binding.

376. ——————— *Londini. In Officina T. Gualtier.* 1550. 8vo.

In calf binding.

377. The Newe Testament. *Imprinted by Christopher Barker.* 1583. Quarto.

With "The Whole Booke of Psalmes" of the same date; at the end. This copy is a curiosity, inasmuch as it is printed on yellow paper, and was obtained by his Lordship of the Rev. Dr. Cotton, late of Christ Church, Oxford. It has been rebound, in calf, preserving the ancient sides.

378. ——————— *With Observations by William Burkitt, abridged by Dr. Glasse. London.* 1806. 4to. 2 vols.

In brown calf binding.

379. ——————— *Wickliffe's Version: edited by the Rev. H. H. Baber.* 1810. 4to.

A copy, on fine large paper, in russia binding.

380. NEW TEST. Gaelic. Edinb. 1767. 8vo.
In sheep skin binding.

381. ——— SYRIACE. *Characteribus Hebraicis Cura Guidonis Fabricii Bodoniani.* 4to.
In russia binding.

382. ——— Hebr. Lat. *Paris. Apud Benenatum.* 1584. Quarto.
In sprinkled calf binding.

383. ——— Syr. Lat. Accurante Gutbirio. 1664-67. 4to.
In morocco binding.

384. TESTAMENTI NOVI COPTICI APPX. *Oxon. E Typog. Clarend.* Folio.
A copy on LARGE PAPER, in blue morocco binding. This work is a valuable Appendix to the New Testament which was published by Woide from the Alexandrine MS. See vol. v. p. 107.

385. NOUVEAU TEST. FRANÇOIS: *par le Père Pasquier Quesnel. Brussels.* 1702. 12mo. 8 vols.
In sprinkled calf binding.

386. ——— *par Richard Simon. Trevoux.* 1702. 8vo. 4 vols.
In blue morocco binding.

387. ——— *par Messrs. Beausobre et L'Enfant. Amst.* 1741. 4to. 2 vols.
In brown calf binding.

388. ——— *Portuguese: by Padre Joan Ferreira d'Almeida. Amst.* 1712. 8vo.
In green morocco binding.

389. TESTAMENTUM NOVUM. *Hebr. Teuton. Opera Christiani Molleri. Frankfurt on Oder.* 1700. Quarto.

In vellum binding.

390. TESTAMENTE NUTAK, &c. Kiöbenhavnime. 1799. 8vo.

The New Testament in the GREENLAND LANGUAGE. Bound in blue calf, with gilt leaves.

391. THE FOUR EVANGELISTS: *London. I. Daye.* 1571. Quarto.

This rare book is fully described in the new edition of our *Typographical Antiquities*, vol. iv. p. 119. In calf binding.

392. THE FOUR GOSPELS. Lond. 1789. 4to.

Edited by Professor Campbell.

393. THE SAME. BY THE SAME. Lond. 1803. 8vo. 4 vols.

394. MATTHÆUS, STS. *Syr. Hebr. Græc. Lat. Germ. Bohem. Ital. Hispan. Gall. Angl. Dan. Polon. Ex Dispositione Eliæ Hutteri. Norib.* 1599. Quarto.

In sprinkled calf binding. The latter volume of Hutter's Polyglott Bible.

395. ACTA APOSTOLORUM: Syriacè. Oxon. 1799. 1803. Quarto. 2 vols.

Edited by the late Professor White. It is the *Syriac Philoxenian* version. In brown calf binding.

396. ACTA APOSTOLORUM: Arab. et Lat. *Per Franciscum Junium.* 1578. Octavo.

397. ——————————— Italicè. *Firenze.* 1769. Octavo.

A copy on large paper.

The auction mentioned in p. vii. took place on March 1, 1821, and the three following days, at Mr. Evans's, in Pall-Mall. It may not be unacceptable either to the Duke di Cassano or to the reader, to be made acquainted with the prices of a few of the choicer articles :

	£.	s.	d.
1. AMMIANUS MARCELLINUS. *Printed by Sachsel and Golsch. Rome.* 1474. Folio. EDITIO PRINCEPS ..	2	16	0
2. APPIANUS. Latinè. *Printed by V. de Spira.* 1472. Folio. FIRST LATIN IMPRESSION. This is a large copy, and belonged formerly to Prince Eugene.	2	2	0
3. APULEIUS. *Printed by Sweynheym and Pannartz.* 1469. Folio. Imperfect. EDITIO PRINCEPS.	4	0	0
4. ARETINUS (LEON.) DE BELLO ITALICO ADVERSUS GOTHOS. *Printed by Numeister.* 1470.	1	11	6
5. AUGUSTINUS SANCTUS. DE CIVITATE DEI. *Printed in the Soubiaco Monastery.* 1467. Folio.	5	7	6
6. ——————— *Printed by John de Spira.* 1470. Folio.	3	5	0
7. AUSONIUS. *Printed at Venice.* 1472. EDITIO PRINCEPS.	54	12	0
8. BERLINGHIERI GEOGRAFIA. *Printed by Nicolo Todescho. Without Date.* Folio. PRIMA EDIZIONE. ..	2	2	0
9. BESSARIONIS CARD. OPERA. *Supposed to have been printed in* 1469. Folio. EDITIO PRINCEPS : in calf binding.	0	15	0
10 BIBLIA LATINA. *Printed by Fust and Schoiffher, at Mentz.* 1462. Folio. 2 vols. A most beautiful and magnificent copy, UPON VELLUM ; with illuminations of the time, in no mean taste.	94	10	0
11. ——————— *Printed by Jenson.* 1476. Folio. A beautiful and uncommon book — PRINTED UPON VELLUM of the most delicate quality. The first and third leaves are very elegantly illuminated ; but have portions of the text supplied by ms. in a manner so skilful as almost to deceive the most experienced eye.	21	0	0

	£.	s.	d.
12. Boccaccio. Genealogia Deorum. *Printed by V. de Spira.* 1472. Folio.....	2	12	6
13. Boccaccio. La Teseide. *Printed at Ferrara.* 1475. Folio. Prima Edizione. One of the very rarest volumes in the class of early Italian literature.	117	12	0
14. Boetius. 1473. Folio. Editio Princeps.	2	15	0
15. Brunetto Latino. Il Tesoro. *Printed by Gerard de Flandria.* 1474. Folio. Prima Edizione.	8	12	0
16. Cæsar. C. I. *Printed by Sweynheym and Pannartz.* 1469. Folio. Editio Princeps.....	5	5	0
17. Calphurnius. 1471. Folio. Editio Princeps: along with the Latin poetical version of the *Opera et Dies* of Hesiod, by Nicolas de Valla.....	8	18	6
18. Catholicon Joannis de Janua. *Printed by Gutenberg.* 1460. Folio. 2 vols. Editio Princeps; two leaves wanting in the middle of the first volume	15	15	0
19. Cicero De Oratore. *Printed by Ulric Han.* 1468. Folio. Of the greatest degree of rarity. Such a copy as the present has perhaps never before been submitted to public sale.....	27	6	0
20. ——— Tusculanæ Quæstiones. *Printed by Ulric Han.* 1469. Folio. Editio Princeps: of equal rarity with the impression of the *De Oratore* by the same printer; and a copy of equal condition and size	22	1	0
21. ——— Epistolæ ad Familiares. *Printed by J. de Spira.* 1469. Folio.	5	0	0
22. Dante. La Commedia. *Printed by Numeister, at Foligno.* 1472. Folio. Prima Edizione. A perfect and sound copy	19	8	6
23. ——————— *Printed by Georgius et Paulus, Mantua.* 1472. Folio. Second Edition; of very uncommon occurrence.....	6	0	0
24. ———————. Col Commento di Christophoro Landino. 1481. Folio.....	52	10	0
25. Decor Puellarum, Italicè. *Printed by Jenson.* 1461. Quarto.	6	0	0
26. Fazio. Dita Mundi. *Printed by Leonardus Basiliensis.* 1474. Folio. Prima Edizione.	3	4	0
27. Frezzi. Il Quadriregio. *Printed by Stephen Arns.* 1481. Folio. Prima Edizione.....	1	1	0

	£.	s.	d
28. HISTORIÆ AUGUSTÆ SCRIPTORES. *Printed by Philip de Lavagna.* 1475. Folio EDITIO PRINCEPS : a most beautiful copy of a rare and estimable edition	12	17	0
29. HORATIUS. *Without name of printer, place, or date.* Quarto. EDITIO PRINCEPS. Among the very scarcest of the first editions of the Roman Classics.....	49	7	0
30 ————. *Printed by Zarotus. Milan.* 1474. First edition of Horace *with a date;* and of uncommon occurrence.....	4	4	0
31. JUVENALIS. *Printed by Ulric Han. Without Date.* Quarto. Among the very earliest editions of Juvenal	24	13	6
32. ———— ET PERSIUS. *Printed at Brescia. Without Date.* Folio. This impression may probably be considered among the very rarest of those, in the XVth century, which contain the texts of these poets. A particular account of it will be found in the *Bibl. Spencer.* vol. ii. p. 119.	5	7	6
33. LACTANTII INSTITUTIONES. *Printed in the Soubiaco Monastery.* 1465. Folio. EDITIO PRINCEPS; and FIRST BOOK PRINTED IN ITALY.	12	0	0
34. ———————— *Printed by Sweynheym and Pannartz.* 1468. Folio. SECOND EDITION....	1	7	0
35. LIVIUS. *Printed by Ulric Han. Without Date.* Folio. 2 vols. This is probably the SECOND, but, if not, certainly the THIRD edition of the text of Livy	3	3	0
36. LUCANUS. *Printed by Sweynheym and Pannartz.* 1469. Folio. EDITIO PRINCEPS : of very great rarity. It is yet a rarer occurrence to have so large and fine a copy of it, as the present, submitted for sale.	25	4	0
37. ———— *Without name of printer, place, or date.* Folio. An exceedingly rare edition : printed with the same types as those of the first Horace. This book is particularly described in the *Bibl. Spencer.* vol. ii. p. 139.....	2	0	0
38. LUCRETIUS. *Verona.* 1486. Folio. This was considered to be the EDITIO PRINCEPS of the poet till the discovery of the Brescia impression.	1	14	0
39. MACROBIUS. *Printed by Jenson.* 1472. Folio. EDITIO PRINCEPS. Consult the *Bibl. Spencer.* vol. ii.....	7	17	6

	£.	s.	d.
40. MANILIUS. *Printed by Regiomontanus. Nuremburg. Without Date.* Quarto.....	12	12	0
41. ——— *Printed at Bologna.* 1474. Folio. *First Edition, with a Date.*	1	14	0
42. ——— *Printed by Hoensteyn, at Naples. Without Date.* Quarto. Among the rarest of the earlier impressions of Manilius. See the *Bibl. Spencer.* vol. ii. page 166.....	0	10	6
43. MARTIALIS. *Printed by Vindelin de Spira. Without Date.* Folio. EDITIO PRINCEPS: of which the rarity and worth are sufficiently known to the curious.....	18	18	0
44. ——— *Printed by Sweynheym and Pannartz.* 1473. Folio. This impression is undoubtedly among the very rarest of the poets in the XVth century	10	5	0
45. MONTE SANCTO DI DIO. 1477. Folio. The copy here submitted for sale is perhaps the finest, and most complete, which the public have had an opportunity of acquiring. The Duke di Cassano has put the emphatic distinction of RARISSIMO on the binding	28	7	0
46. OVIDII OPERA OMNIA. *Printed by Sweynheym and Pannartz. Rome.* 1471. Folio, 2 vols. It may be a disputed point whether the *Bologna,* or this present *Roman,* impression — both of the *same date* — be the EDITIO PRINCEPS of the works of Ovid.....	73	10	0
47. ———. DE ARTE AMANDI. *Printed by G. Zainer.* 1471. Folio.....	14	0	0
48. PETRARCA. *Printed by Vindelin de Spira.* 1470. Folio. PRIMA EDIZIONE. A large, and upon the whole, desirable copy, of this rare and precious edition.	9	19	6
49. ——— *Printed by M. de Sept. Arboribus Prutenus.* 1472. Folio. SECONDA EDIZIONE. A very rare and estimable impression. Consult the *Bibl. Spencer.* vol. iv.....	6	12	6
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51. PLINII HISTORIA NATURALIS. *Printed by John de Spira.* 1469. Folio. EDITIO PRINCEPS. A fine and perfect copy of one of the rarest and most magnificently printed of the early Classics	39	18	0

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53. PTOLEMÆUS. Latinè. *Printed at Bologna.* 1462. Folio. With ALL THE COPPER PLATES.	9	0	0
54. ——— Latinè. *Printed by Buckinck. Rome.* 1478. Folio. This is a "singularly rare and interesting impression" of Ptolemy; and this copy is quite perfect; with the TWENTY-SEVEN COPPER-PLATE MAPS, which are luckily uncoloured.	10	0	0
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56. ——— *Printed by Laver. Without Date.* Folio. Among the rarer of the first editions.	2	12	6
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58. SALLUSTIUS. *Printed by V. de Spira.* 1470. Folio. EDITIO PRINCEPS. The 1st and 10th leaves are wanting; and the copy is in other respects indifferent.	0	14	0
59. ——— *Printed in* 1470. Folio. The SECOND, if not the First edition of the author. It is a volume of much more uncommon occurrence than the Spira impression of the same date, which is considered anterior. A particular account of it may be found in the *Bibl. Spencer.* vol. ii. p. 325.	3	5	0
60. SCRIPTORES DE RE RUSTICA. *Printed by Jenson.* 1472. Folio. EDITIO PRINCEPS.	3	0	0
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* It is now quite clear that the above edition is an imperfect copy of that printed at Mantua by *Adam de Michaelibus,* in 1472. See the *Bibliographical Tour,* vol. ii. 279; vol. iii. Suppl. p. xxv.

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